RT

Brian Wilson and the Beach Boys

the Complete Guide to their Music

Andrew G Doe
& John Tobler

Brian Wilson and the Beach Boys

WITHDRAWN
FROM THE RECORDS OF THE
MID-CONTINENT PUBLIC LIBRARY
Doe, Andrew.
Brian Wilson and The Beach
Boys

MID-CONTINENT PUBLIC LIBRARY
Raytown Branch
6131 Raytown Road
Raytown, MO 64133
RT

the Complete Guide to their Music

OMNIBUS PRESS
London/New York
Paris/Sydney/Copenhagen
Berlin/Madrid/Tokyo

Andrew G Doe
& John Tobler

Copyright © 2004 Omnibus Press
(A Division of Book Sales Limited)

Cover and book designed by Chloë Alexander
Picture research by Sarah Bacon

ISBN: 1.84449.426.8
Order No: OP 50259

All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means, including information storage or retrieval systems, without permission in writing from the publisher, except by a reviewer who may quote brief passages.

Exclusive Distributors
Book Sales Limited
8/9 Frith Street,
London W1D 3JB, UK.

Music Sales Corporation
257 Park Avenue South,
New York, NY 10010, USA.

Music Sales Pty Limited,
120 Rothschild Avenue, Rosebery,
NSW 2018, Australia.

To the Music Trade only:
Music Sales Limited,
8/9, Frith Street,
London W1D 3JB, UK.

Every effort has been made to trace the copyright holders of the photographs in this book but one or two were unreachable. We would be grateful if the photographers concerned would contact us.

Printed by: Mackays of Chatham plc, Chatham, Kent

A catalogue record for this book is available from the British Library.

Visit Omnibus Press at http://www.musicsales.co.uk

MID-CONTINENT PUBLIC LIBRARY
3 0000 12645758 3

Contents

Introduction 4

THE ALBUMS
Surfin' Safari 8
Surfin' USA 12
Surfer Girl 15
Little Deuce Coupe 19
Shut Down, Volume 2 22
All Summer Long 25
The Beach Boys' Christmas Album 28
The Beach Boys' Concert 34
The Beach Boys Today! 36
Summer Days (And Summer Nights!!) 39
Beach Boys' Party! 43
Pet Sounds 46
Smile 53
Smiley Smile 60
Wild Honey 34
Friends 66
20/20 69
Sunflower 73
Surf's Up 77
Carl And The Passions—So Tough 80
Holland 83
The Beach Boys In Concert 87
15 Big Ones 89
Beach Boys '69 (The Beach Boys Live In London) 93
The Beach Boys Love You 94
The M.I.U. Album 97
L.A. (Light Album) 100
Keepin' The Summer Alive 103
The Beach Boys 106
Still Cruisin' 110
Summer In Paradise 113

COMPILATIONS 116
SOLO RELEASES 138
Flotsam And Jetsam 170
Index 175

MID-CONTINENT PUBLIC LIBRARY
Raytown Branch
6131 Raytown Road
Raytown, MO 64133
RT

INTRODUCTION

IT WAS THE LATE DENNIS WILSON WHO, WITH HIS USUAL VERBAL ECONOMY, offered that "Brian Wilson is The Beach Boys. We're just his messengers. He's everything – we're nothing".

It all began some 43 years ago, over the 1961 September Labor Day weekend, when three brothers, a cousin and a high school buddy took advantage of parental absence, and unwittingly embarked on an All-American saga that shows few signs of ending, has seen all possible shades of light and darkness (even death), and, most importantly, has gifted us a legacy of some of the most exciting, uplifting and emotionally affecting music of the rock era. Before 1967, the story of The Beach Boys was an apparently inexorable rise to international stardom, embracing and discarding such fads as surfing and hot-rods as Brian's musical genius expanded from the initial shock of 'Surfin' USA' to the complex tapestry of 'Good Vibrations', perhaps the only slight stutter along the way being the less than ecstatic reaction of the American public to the now rightfully acclaimed Pet Sounds. The non-release of the legendary *Smile* album proved a brutally abrupt end to the golden era.

The post-*Smile* years saw the band manfully soldiering on – and occasionally triumphing – in the face of the increasing absence of their guiding light, as Brian Wilson gradually withdrew from normal life, a victim of alarming drug abuse, his considerable insecurity, family pressures and, perhaps most tellingly, his own expectations. It wasn't until the late Seventies that he began to rebuild his life and career, and not until the Nineties that he truly became his own man again. The Beach Boys, apparently by default, chose an easier path since the late Seventies, largely abandoning the studio for the concert stage, content to reprise a string of hits older than a large proportion of their audience.

The passing of Carl Wilson from lung cancer in February 1998 effectively tolled the death-knell of the band. Bereft of their peacemaker, The Beach Boys splintered into three basic factions: Mike and Bruce continued to tour the hits under the marquee name (after an unsuccessful spell as America's Band), while Alan's Beach Boys Family & Friends (comprising at various stages Billy Hinsche, Eddie Carter, Darryl Dragon, Bobby Figueroa, sons Matt & Adam, Carnie & Wendy Wilson and Owen Elliott, daughter of Cass) found themselves increasingly frozen out of touring at all as Brother Records repeatedly sued them to stop them using the phrase 'Beach Boys' in any form whatsoever. In late 2003 they finally won the right to do so. Meanwhile Brian, who had slowly drifted away from the band during the eighties and nineties (his last live show with The Beach Boys was in September 1996) was persuaded to tour on his own, surprising

everyone by not only overcoming a long-standing aversion to playing live and actually doing it, but doing it tolerably well; so much so that, beginning in 2000, he performed the whole of Pet Sounds live, to immense critical acclaim, and in early 2004, did the unthinkable – unveiled a live version of *Smile* at London's Royal Festival Hall, again to universal approbation. In this he has been superbly supported by his band, who comprise LA retropop combo Wondermints, Jeff Foskett and Paul Mertens, amongst others. Who could possibly have imagined that?

These days, it's hard to believe that this was once the band who not only survived the so-called British invasion of the USA but fought back to such effect that for a period of some months (late 1966-early 1967), The Beach Boys, and in particular Brian Wilson, were considered at least the musical equals of the Fab Four; it's equally hard to appreciate that by refusing to record in their Company's studios, this was the band who effectively freed the music industry from such restrictive practices; also hard to recall that their own Brother Records predated Apple by a good year, an innovation usually obscured by the label's swift demise. To see some of the surviving members still going through the motions on stage for the umpteenth time can be like watching a bad print of a classic silent movie – the original glory dimmed by time, often only hinted at... but it's still good to have them around at all. A once and final reunion would be more than nice... but there's been too much bad blood of late.

Rock music is still evolving: only now can a truly objective view of the birth of the movement in the Fifties be considered, thus for now the view that The Beatles dominated the Sixties to the exclusion of every other white band still prevails... but in another hundred years or so, maybe less, it's entirely possible that the following fan observation might prevail: "Sure, The Beatles will be remembered, and rightly so, as the sociological phenomenon of the Sixties... but if you're talking about music, it has to be Brian Wilson & The Beach Boys. That's who they'll be studying."

WHEN THIS BOOK WAS ORIGINALLY PUBLISHED, IN 1997, THE AVAILABILITY OF Beach Boys albums on CD was, considering their importance to the history of rock'n'roll, scandalous. All of the excellent Capitol reissues, and also the more basic Sony ones, had been deleted. Thankfully, from 1998 to date there has been a steady stream of archive releases from Capitol, the high point of which was the reissuing of the 1990 twofers in 2000, preceded by a similar format for the post 1969 original albums. Thus, currently, almost the whole of The Beach Boys catalogue is available on CD. Which is a good thing.

THE AUTHORS WOULD LIKE TO EXPRESS THEIR APPRECIATION TO THE FOLLOWING, without whose invaluable assistance (directly or indirectly), this project would have been that much more arduous: extra-special thanks to David Leaf, Domenic Priore and Brad Elliott (devoted historians and excellent scribes one and all, whose writings are as entertaining as they are essential); special thanks also to Val Johnson-Howe and everyone at Beach Boys Britain; Mike Grant, Chris White and the staff of Beach Boys Stomp; Peter Reum; Rick Smith; Stephen McParland; Bill Scanlan-Murphy; Billy Hinsche; Kingsley Abbott; Peter Doggett; Darian Sahanaja; Lynda Morrison; Alan Boyd; Chris Charlesworth; Jon Hunt; Pete Frame; Dan Addington; Ray McCarthy; Susan Lang; Jeff Foskett; Harold Bronson; Stephen W. Desper; Bernard Doherty; Coach Bob Hanes; John Porteous, Patrick Humphries (whose original idea this was) Timothy White; Byron Preiss; the denizens of the SmileShop, the PSML, the Net Sounds ML and the Blueboard (you know who you are); the late Chuck Britz; Gary Winfrey; Anne-Marie Gregory and the surviving Beach Boys, especially Brian...

FOR CURRENT INFORMATION ON BRIAN WILSON & THE BEACH BOYS, YOU'D BE well advised to subscribe to the following publications (for details send an SAE/IRC or check the websites):

UK:	USA:
Beach Boys Britain, 3 Mill Grove, Lutterworth, Leicestershire LE14 4BS	Endless Summer Quarterly, PO Box 470315, Charlotte, NC 28247
www.angelfire.com/la/Beachboysbritain	www.esquarterly.com
Beach Boys Stomp, 22 Avondale Road, Wealdstone, Middlesex HA3 7RE	
www.bbstomp.co.uk	

Andrew G. Doe & John Tobler
March 1996/March 2004

SURFIN' THE NET:

IT GOES WITHOUT SAYING THAT THERE ARE MYRIAD WEBSITES AND MESSAGE boards out there serving the casual and dedicated Beach Boys/Brian Wilson fan alike: those listed below are but a sampling, although probably among the best.

http://thebeachboys.com/ – Capitol Records official site

http://www.beachboysband.net/ – official site of the current touring Beach Boys

http://www.brianwilson.com/ – Brian's official site

http://geocities.com/denniswilsondreamer/denny/index.html – outstanding Dennis Wilson site

http://www.aljardine.com/ – Alan's official site

http://www.davidleemarks.com/ – David Marks' official site

http://64.66.139.140/ – official US fan club, with the best links section there is

http://www.beachboys.com/ – excellent unofficial site

http://www.btinternet.com/~bellagio/ – extensive discography

http://www.thesmileshop.net/ – everything you ever wanted to know about *Smile*, and then some

http://columnatedruins.com/ – one of the oldest, one of the best

http://www.californiasaga.com/ – home of the official Alan Jardine message board

http://egoboard.com/ – stand-alone message board, not for the faint of heart.

Surfin' Safari

Capitol T-1808 [LP], CDP 7 93691 2 [CD]; released October 1962

REBUFFED BY THE VAST MAJORITY OF LABELS IN LOS ANGELES, DESPITE THE local chart success of their début single, 'Surfin", The Beach Boys eventually signed to Capitol Records in summer, 1962, beginning a seven year working relationship that would span 16 original LPs, eventually disintegrate in mutual acrimony and litigation... and establish the band as the foremost American group of the early Sixties, the only ones to successfully challenge – and briefly usurp – the supremacy of another band whose name also begins with B-E-A. However, *Surfin' Safari* displays little, if any, of the potential of The Beach Boys; this is a band growing up before your very ears. Mike Love, the eldest, was barely 21, Brian Wilson a year younger, and all – bar Brian on keyboards and his brother Carl, on guitar – were still learning their instruments.

Although the album was "officially" produced by Capitol A&R man Nik Venet, informed opinion suggests that Brian Wilson was actually calling the shots, except on the songs taken from the demo sent to Capitol, which were produced by his father – and then band manager – Murry Wilson (and, of course, the original 'Surfin" single). While *Surfin' Safari* is a far less auspicious début LP than, say, *Please Please Me* or *The Doors*, it's not without interest (as the début of a major group), and even charm (albeit rather dated); at worst, it provides a benchmark against which all later releases (and non-releases) may be judged.

Surfin' Safari spent nearly 40 weeks in the US LP chart, just missing the Top 30. No true stereo version of this album has ever been released (nor is one known to even exist, although the bonus CD track, 'Land Ahoy', allows for such a possibility). The band as pictured on the sleeve includes David Marks, a neighbour of the Wilson family and a friend of Carl's; Marks temporarily replaced Alan Jardine when the latter saw little future in the band and departed to dentistry school prior to the Capitol contract. Unless otherwise specified, the lead vocalist throughout was Mike Love.

(NB: where Love's composer credit is followed by *, these songs were decreed by a 1994 Los Angeles court decision to have been co-written by him, although he was never previously credited as such; the bonus tracks included on Capitol's 1990 CD reissue programme are noted by +.)

SURFIN' SAFARI

(B. Wilson/Love)

ONE OF three tracks to feature Alan Jardine, this re-recording of a song originally cut during the Hite Morgan sessions of September/October 1961 (*see Lost & Found below*) featured on a five-song demo tape submitted by Murry Wilson to Capitol. A logical follow-on from 'Surfin" and a Top 20 hit, it apparently wasn't the designated A-side of the first Capitol 45, but as it was making waves in such unlikely spots as distinctly landlocked Phoenix, Arizona, it was re-promoted as the main event. The lyrics are notably different from the original, and the session that produced this title (and the rest of the demo) marked Brian Wilson's first association with Western Studios and more importantly, with engineer Chuck Britz, who went on to work the board on almost every Beach Boys hit before 1967.

COUNTY FAIR

(B. Wilson/Usher)

GARY Usher, the nephew of a neighbour of the Wilsons, was Brian's first musical collaborator outside the band, before eventually falling foul of manager Murry's suspicious nature. Written in ten minutes, 'County Fair' was later reworked by Brian as 'I Do', produced for The Castells. Mike Love apparently supplied the barker's spiel.

TEN LITTLE INDIANS

(B. Wilson/Usher)

FIGURING that the surfing craze was dead, Capitol chose this as the second Beach Boys single, which just went Top 50 to become their smallest US hit for the next six years. Nonetheless, the vocal arrangement on the chorus still catches the ear.

CHUG-A-LUG

(B. Wilson/Usher/Love)*

INTERESTING mainly for its thumbnail sketches of the band members and friends ("Dennis (Wilson) wonders what's under the hood..."); organ break by Brian Wilson.

LITTLE GIRL (YOU'RE MY MISS AMERICA)

(Catalano/Alpert)

THAT'S Alpert as in Herb, co-founder with Jerry Moss of A&M Records. Dennis Wilson's first lead vocal on a song originally recorded by Dante & His Friends.

409

(B. Wilson/Usher/Love)*

ANOTHER song from the Murry Wilson-produced demo tape (and thus featuring Alan Jardine) and allegedly the original A-side of the first Capitol 45, '409' stemmed from Usher's burning desire to own

a 409 Chevrolet, in 1961 the car to drive. Ironically, the engine sounds – taped early in the morning outside the Wilson house in Hawthorne, a Los Angeles suburb – are of Usher's 348 Chevy!

SURFIN'

(B. Wilson/Love)

THE FIRST ever Beach Boys 45, produced by and leased from Hite Morgan (and not, as long supposed, a re-recording), was inspired by Dennis Wilson, the only true surfer in the band, who provided Love with the jargon to fit to Brian Wilson's music. The band for this recording comprised Mike Love (lead vocals), Dennis Wilson (vocals), Carl Wilson (guitar, vocals), Alan Jardine (acoustic bass, vocals) and Brian Wilson (vocals, percussion). If the track sounds unnatural, it's because Murry Wilson mastered it at above-normal tape speed to make the band sound "youthful". The single was a big local hit but made only a minimal impression on the national chart, peaking below #70. Included on the 1993 boxed set was the earliest known Beach Boys recording, a rehearsal session for 'Surfin" taped (presumably) at the Wilson house.

HEADS YOU WIN, TAILS I LOSE

(B. Wilson/Usher)

THE LEAST discerning musical ear will realise that Dennis Wilson's drumming was basic – "I'm a clubber, not a drummer," he once offered.

SUMMERTIME BLUES

(Cochran/Capehart)

DID ANY emergent band in the early/mid-Sixties *not* feature this classic Eddie Cochran saga of teenage angst in its stage act? Just who shares the lead vocal has long been a bone of contention, but it's entirely possible that this is David Marks' sole recorded vocal. An uninspired cover, whatever.

CUCKOO CLOCK

(B. Wilson/Usher)

WITH THE chorus apparently a reference to Murry's pet mynah bird, this isn't one of Brian Wilson's better vocals. The Hammond organ break promises later and greater things...

MOON DAWG

(Weaver)

CARL WILSON'S first attempt at guitar heroics. Derry Weaver is actually producer Nik Venet, who

also supplies the howls and barks. Perhaps the earliest glimpse of the most fabled block harmonies in the world, and with a shockingly obvious edit!

THE SHIFT

(B. Wilson/Love)

AN ODE not to gear sticks, but to current beach fashions... and a melody similar to 'Shut Down'.

CINDY, OH CINDY+

(Barons/Long)

RECORDED after the album sessions, the first voice heard is that of Murry Wilson, while the lead vocal is by Brian Wilson. This abysmal speeded-up version of the 1956 US hit for both Vince Martin & The Tarriers and Eddie Fisher should have remained "in the can".

LAND AHOY+

(B. Wilson)

THIS ALBUM outtake (in stereo!) briefly appeared on the 1983 *Rarities* compilation (*see below*) of rare and unreleased Capitol cuts, which was swiftly withdrawn after legal threats from The Beach Boys. Brian Wilson recycled the melody a year later for 'Cherry, Cherry Coupe'.

Surfin' USA

Capitol ST-1890 [LP] CDP 7 93691 2 [CD]; released March 1963

ALTHOUGH NOT RECOGNISED AS SUCH UNTIL MANY YEARS LATER, *SURFIN' USA* was a revolutionary album, in that a band signed to a major record label for the first time demanded, and *won*, the right to record in the studio of their (or rather Brian Wilson's) choice, Western Recorders (although some of the basic tracks were cut at Capitol). Musically, however, it was a strange progression from *Surfin' Safari*, for five of the 12 cuts were instrumentals, a percentage never equalled on a Beach Boys album. Fortunately, the remaining tracks were largely strong enough to carry such dead weight, and the LP went a long way to establishing the band as a national force, and vocal surf music as a valid genre. Just missing #1, it spent 18 months on the US LP chart, and was both the first Beach Boys LP to be certified gold and also their UK album chart début in 1965, when it made the Top 20.

Although issued in both mono and stereo formats, Brian Wilson (being unable to hear in stereo due to total deafness in his right ear) personally mixed only the mono version. Any stereo mix of Beach Boys material prior to 1968 was the work of studio engineers (usually Chuck Britz). The CD mix is stereo, except for the bonus track.

SURFIN' USA

(Berry/B. Wilson)

THE ALBUM'S standout track, the band's finest outing thus far, a US Top 3 single, their UK chart début (not quite Top 30) and still a concert staple, 'Surfin' USA' had its origin in Brian Wilson's notion of putting surf lyrics to 'Sweet Little Sixteen'. His then-girlfriend's brother, Jimmy Bowles, supplied a list of surfing spots... and the rest is history. Early pressings of the label credited Wilson as sole composer, but Chuck Berry and his lawyers took a dim view, and for many years thereafter, the label credit read "Berry"!

The double tracking on Love's lead vocal – a practice used extensively hereafter – helped remove a nasal edge, and also fills out the backing vocals to great effect on what is, essentially, the first "real" Beach Boys song. When Jan & Dean visited a Beach Boys session, Brian played them 'USA', but declined to let them record it, offering them 'Surf City' instead – thus giving away his first #1. Father Murry Wilson never really forgave him. The 1993 boxed set opens with a highly evocative home demo of this song – just Brian, his piano and a great idea. (Also included in the box is a storming 1964 live version, left over from The Beach Boys *Concert* LP).

FARMER'S DAUGHTER

(B. Wilson/Love)*

A SUBLIME Brian Wilson lead vocal, the best block harmonies to date and a spartan production make for a typical early offering. Covered, and drenched in velvet harmonies, by Fleetwood Mac as an extra track on their live album in 1980.

MISIRLOU

(Roubanis/Wise/Leeds/Russell)

"KING OF the Surf Guitar" Dick Dale commanded far more credibility among *real* surfers than The Beach Boys ever could (they were seen as flatlanders at best, gremmies at worst) but Dale's legendary live act rarely survived the transfer to vinyl. Probably more people have heard this version of what is regarded as a surf instrumental classic than the far superior original.

STOKED

(B. Wilson)

ONE OF Brian Wilson's few attempts at a true surf instrumental. A brave stab.

LONELY SEA

(Usher/B. Wilson)

THE UNFORTUNATE spoken section aside, this ballad – especially Brian Wilson's mournful lead vocal – was a pointer to the more personal, introspective and wistful material of the mid-Sixties.

SHUT DOWN

(B. Wilson/Christian)

THE B-SIDE of 'Surfin' USA', and a Top 30 hit in its own right, 'Shut Down' was Brian Wilson's first released collaboration with Roger Christian, a DJ whom Murry Wilson contacted after hearing him discussing '409' on his late night show – one of Murry's better ideas, as it turned out. On the mono version of the album (and the single), Love's poorly double-tracked vocal renders part of the third verse unintelligible. Love also supplies the two-note sax solo.

NOBLE SURFER

(B. Wilson/Love)*

SLIGHTLY risqué then (for the "noble/no bull" wordplay), the first verse features what was to become a Beach Boys trademark – mob-handed vocals to grab the attention. The celeste break – possibly inspired by Buddy Holly's 'Everyday' – may be unique in surf music.

HONKY TONK

(Doggett/Scott/Sheppard/Butler)

A MASSIVE US hit for black organist Bill Doggett in 1956, and maybe

the first rock'n'roll instrumental smash, is taken here at a measured stroll.

LANA

(B. Wilson)

A PRODUCT of one of the first Western sessions, its writer's falsetto is well to the fore on a slightly under-developed track. A glockenspiel buried deep in the mix hints at his growing interest in unusual instrumentation.

SURF JAM

(C. Wilson)

THE FOURTH instrumental showcases Carl Wilson's developing guitar prowess; his first tutor was allegedly neighbour John Maus, later to find fame in the UK as John Walker in The Walker Brothers.

LET'S GO TRIPPIN'

(Dale)

ANOTHER Dick Dale classic, tackled with a fair degree of gusto.

FINDERS KEEPERS

(B. Wilson/Love)*

A WELCOME relief after two instrumentals, this boasts not only an unusual three part structure, but also a nod towards the East Coast equivalents of The Beach Boys, The Four Seasons. Another Love double-tracking disaster.

THE BAKER MAN+

(B. Wilson)

RECORDED just after the LP sessions, reportedly as a publishing demo, this 'Hully Gully' derived item was unreleased until the Capitol Twofer reissue series, and features an unusually gritty vocal from Brian.

Surfer Girl

Capitol ST-1981 [LP] CDP 7 93692 2 [CD]; released September 1963

With this release, The Beach Boys completed their apprenticeship, delivering their first truly satisfying album, not to mention the first officially produced by Brian Wilson, a public recognition by Capitol of what many already suspected – that he was something more than a kid who could dash off a hit. It also marked another, far more significant, milestone in the band's history (and its leader's musical development), the use of "outside" musicians.

Although Dennis Wilson drummed on the original 'Little Deuce Coupe' session, Brian had come to realise that his style and expertise were no longer sufficient, and drafted in stellar sideman Hal Blaine to supply the required precision (although Blaine himself has stated that Brian's use of session musicians began soon after 'Surfin' Safari'). Despite his brother's misgivings, Dennis accepted the situation with equanimity, and from then on, the use of session players inexorably accelerated, the following names forming the core of Brian's trusted sidemen (and woman): drums – Hal Blaine & Jim Gordon; percussion – Gene Estes, Julius Wechter & Frankie Capp; bass – Lyle Ritz, Carol Kaye & Ray Pohlman; guitars – Glen Campbell, Tommy Tedesco, Jerry Cole, Barney Kessell, Bill Pitman, Billy Strange, Pohlman & Kaye; horns – Steve Douglas, Jay Migliori, Roy Caton & Lou Blackburn; harmonica – Tommy Morgan; accordion – Carl Fortina & Frank Marocco; keyboards – Leon Russell, Don Randi, Larry Knechtel & Al de Lory. The majority of these excellent musicians were members of Phil Spector's famed "Wrecking Crew".

Personnel moves were also afoot: Brian was an infrequent – and increasingly unwilling – touring member, so to ease matters, Alan Jardine was recalled and for several weeks (at least in the studio) the band numbered six... but numbered also were the days of David Marks, who never saw eye to eye with manager Murry Wilson. Accordingly, in late August, 1963, Marks was shown the door, and thus this LP became the last Beach Boys album he played on. This US Top 10/UK Top 20 LP went gold, spending over a year in the US chart.

SURFER GIRL

(B. Wilson)

The first song that Brian Wilson ever wrote – acknowledged by him as inspired by 'When You Wish Upon A Star' from the classic Disney cartoon, *Pinocchio* – and one of his sweetest ever ballads, which remains a concert highlight. A

sweeping falsetto from Brian, a universal theme and fulsome harmonies propelled the 45 into the US Top 10. Long thought to be about his first serious girlfriend, Judy Bowles, Wilson later maintained that the song (first recorded during the 1961 Morgan sessions) was written with no-one specific in mind. The *Good Vibrations* boxed set includes two 'new' live versions of this song; a wobbly outtake from the *Concert!* album and a somewhat stoned rendering from rehearsals in Hawaii for an unreleased live album in 1967. In 1998 the *Endless Harmony* rarities CD featured a rare 'binaural' mix (i.e. vocals in left channel/instruments in right) previously only available on a reissued single.

CATCH A WAVE

(B. Wilson/Love)*

AN ARRESTING vocal grabber of an intro, a shared lead vocal (Mike Love & Brian Wilson – Love with a heavy cold sounding a lot like Dennis) and unexpected harp glissando (by Love's sister, Maureen) go a long way to making this an early Beach Boys highlight. Surf music cohorts Jan & Dean later reworked the lyric and had a huge hit with the skateboarding anthem, 'Sidewalk Surfin".

THE SURFER MOON

(B. Wilson)

A RE-RECORDING of one of Brian Wilson's earliest – though not his first, as is often stated – extra-BB productions (for his then roommate Bob Norburg), this could also be his first solo effort: all the voices sound similar, and allowing for the first-ever string arrangement on a Beach Boys track, and precise drumming, this is a near certainty.

SOUTH BAY SURFER

(Foster/B. Wilson/D. Wilson/ A. Jardine)

THIS LESS than reverential reworking of Stephen Foster's 'Way Down Upon The Swanee River' is nevertheless amusing; Love and Brian Wilson share the vocals.

THE ROCKING SURFER

(Trad. arr. B. Wilson)

ANOTHER instrumental, originally tagged 'Good Humor Man' (after the American ice cream); Carl and Brian Wilson trade licks to reasonable effect.

LITTLE DEUCE COUPE

(B. Wilson/Christian)

THE B-SIDE of the 'Surfer Girl' 45, this also made the Top 20 on its own, and introduced the basic back-

beat which, over the next few years (and sporadically in the Seventies) formed the foundation of many Beach Boys classics. Love had apparently mastered double-tracking... and the "pink slip", a phrase which baffled many at the time, refers to the car's ownership document, then printed on (surprise!) pink paper.

IN MY ROOM

(B. Wilson/Usher)

AN ALMOST alarmingly open and honest song, this early glimpse into the world of Brian Wilson boasts group vocals which poignantly underline his resigned self-assessment of his hopes and fears. Maureen Love again supplies harp, and as the B-side to 'Be True To Your School', this Four Freshmen-styled ballad was a Top 30 hit in its own right, and remains a concert staple. The fifth CD of the 1993 box set opens with a studio demo of this track, a somewhat different arrangement.

HAWAII

(B. Wilson/Love)*

ANOTHER Brian Wilson/Mike Love vocal duet, more frenetic than intellectual. Cut at the same session as 'Catch A Wave', if Love's nasal tones are any indication.

SURFERS RULE

(B. Wilson/Love)

OSTENSIBLY a surfers/greasers rivalry tune, with the only true surfer in the band, Dennis Wilson, fittingly taking the lead vocal. The authentic-sounding Four Seasons pastiche at the end of each verse suggests that Brian Wilson was beginning to harbour a rivalry of trans-continental proportions. A truce would be called in 1983 when The Beach Boys and The Four Seasons combined on a truly superb one-off single, 'East Meets West'.

OUR CAR CLUB

(B. Wilson/Love)

WITH A drum track beyond Dennis Wilson's capability and a sax arrangement equally too complex for Love, it's safe to assume that Hal Blaine and Steve Douglas feature here. In fact, the whole arrangement exhibits remarkable musical – and vocal – progression from the band that had recorded 'Surfin" less than two years previously. Brian Wilson and Love again share vocal chores on a song originally logged as 'Rabbit's Foot'; Brian's habit of titling instrumental tracks with the first idea that came into his head has caused confusion and heartache to generations of Beach Boys historians.

YOUR SUMMER DREAM

(B. Wilson/Norberg)

COMPLETELY different from the preceding track, yet equally innovative, this gentle ballad featured the vocal talents of Brian alone.

BOOGIE WOODIE

(Rimsky-Korsakov, arr. B. Wilson)

SOMEWHERE in here is 'The Flight Of The Bumble Bee', reworked in a style still beloved of Brian Wilson to this day. Filler? Perhaps, but amusing nonetheless.

IN MY ROOM+

(German language version)

(B. Wilson/Usher)

THE BEACH Boys were long rumoured to have recorded in German, just as The Beatles did, but proof wasn't forthcoming until the release in 1983 of this track on the *Rarities* album (see below). Even auf Deutsch, the beauty of the song – and performance – shine through.

Little Deuce Coupe

Capitol ST-1998 [LP] CDP 7 93693 2 [CD]; released October 1963

"WHENEVER THERE'S A NEW FAD, WE'LL BE RIDING IT," BRIAN WILSON observed in the early Sixties, perhaps to explain why, only a month after *Surfer Girl,* The Beach Boys released a new album celebrating not waves and babes but rather cars (and babes), and arguably the world's first ever concept album, given that all the tracks (with one excusable exception), concerned cars and the potential thereof. Repeating two cuts from an LP released little more than thirty days previously (plus one track apiece from each of their first two LPs) could be seen as either slacking off or gypping the punters, were it not for the fact that the new songs (all recorded in one day, according to the session information) are adequate at worst, and sometimes excellent, continuing the improvement evident on *Surfer Girl.*

The change of theme was also a shrewd move on Brian's part – while most of America could only dream about riding the waves, cruising the local drag was a national teen preoccupation, and the album struck an instant chord countrywide, going Top 5 in the US and selling over a million copies during a chart life of almost a year, but missing the UK chart. Although David Marks obviously appears on the four previously released tracks, the new material marks the official return to the band of Alan Jardine.

LITTLE DEUCE COUPE

(B. Wilson/Christian)

SEE *Surfer Girl* album.

BALLAD OF OLE' BETSY

(B. Wilson/Christian)

BRIAN waxing so maudlin over a mere pile of metal and rubber might seem preposterous, were it not for the fact that some *did* lavish such affection on their rods... and for the sumptuous vocals throughout the song.

BE TRUE TO YOUR SCHOOL

(B. Wilson/Love)*

THE ONLY track on the album not explicitly mentioning cars (although "cruising" is mentioned) elevates loyalty to a near-evangelical level and over thirty years later, it remains a concert favourite. The almost martial intro and cheerleading backing vocals underpinning one of Love's best lead vocals to date create an early-period classic. The fifth CD of the boxed set includes a shaky live version from 1964 (performed as on the single [*see below*]).

CAR CRAZY CUTIE
(B. Wilson/Christian)

ORIGINALLY cut by Brian Wilson, Bob Norberg and others as the much more energetic 'Pamela Jean' – released in January, 1964, as The Survivors – this Dion-esque number was hijacked by its creator when *Little Deuce Coupe* needed extra songs. Strangely, the version here, while energetic, doesn't measure up to the original, despite great group vocals, and Wilson's own neat lead.

CHERRY, CHERRY COUPE
(B. Wilson/Christian)

ANOTHER retread, of the then-unreleased 'Land Ahoy', this is a superior second try. Love handles some seriously technical lyrics with considerable aplomb.

409
(B. Wilson/Usher/Love)*

SEE *Surfin' Safari* album.

SHUT DOWN
(B. Wilson/Christian)

SEE *Surfin' USA* album.

SPIRIT OF AMERICA
(B. Wilson/Christian)

IN THE early Sixties, the Americans attempting to capture the World Land Speed Record upped the stakes by using jet-powered cars rather than piston-engine machines, with the results described by Brian Wilson here in Roger Christian's journalistic lyric.

OUR CAR CLUB
(B. Wilson/Love)

SEE *Surfer Girl* album.

NO-GO SHOWBOAT
(B. Wilson/Christian)

POSSIBLY the best cut on the album and musically rather more complex than it at first may appear, featuring sterling vocals from Brian Wilson and Love, lyrics neatly combining jargon with humour, and a snorting melody.

A YOUNG MAN IS GONE
(Troup/Love)

THE ORIGINAL Capitol demo tape included a version of Bobby Troup's 'Their Hearts Were Full Of Spring' (finally released on the 1993 boxed set) – which the band would later perform flawlessly in concert – but for this tribute to James Dean,

Love wrote new lyrics, and the group supplied their first, and possibly best, *a cappella* outing. Simply stunning.

CUSTOM MACHINE

(B. Wilson)

REPORTEDLY these detailed lyrics were supplied by Rich Alarian (of The Survivors). Love and the group pitch in with the now customary verve and expertise.

BE TRUE TO YOUR SCHOOL+

(45 version)

(B. Wilson/Love)*

THIS COMPLETELY re-recorded version (not an alternate mix, as is sometimes stated) was a late 1963 US Top 10 hit. Rearranged to sound even more like a marching band, and featuring not only The Honeys (the female trio which included the future Mrs. Brian Wilson) as cheerleaders but also a snatch of the Hawthorne High football fight song during the bridge, this is possibly one of Love's best uptempo leads, and definitely one of its writer's more inspired retreads.

Shut Down, Volume 2

Capitol ST-2027 [LP] CDP 7 93692 2 [CD]; released March 1964

EVEN WHEN THE HITS WERE FLOWING, THE BEACH BOYS AND CAPITOL RECORDS never enjoyed the best of relationships, and the label's decision to issue – without the band's knowledge – an album called *Shut Down* in the summer of 1963 utilising just two Beach Boys cuts ('409' and the title track) alongside car songs by the likes of Robert Mitchum (correct, the actor) and those well known LA bands, The Cheers and The Super Stocks, as well as The Piltdown Men (a group of studio musicians reputed to work mainly on Frank Sinatra sessions) hardly helped matters. It was reasonably successful, reaching the US Top 10 (possibly because many purchasers thought it *was* a new Beach Boys album) and could have been the spur for 'Little Deuce Coupe' to be constructed at such high speed. To underline their point, the band decided to title their first album of 1964, *Shut Down, Volume 2*.

Despite including some of Brian Wilson's most gorgeous ballads to date, plus one of their most instantly recognisable numbers, the album has a rushed, half-hearted feel to it, especially towards the end, something the US chart placing (Top 20, after three consecutive Top 10 LPs in the previous six months) reflected. It also missed the UK chart.

FUN, FUN, FUN

(B. Wilson/Love)

FROM THE ringing intro (played by Glen Campbell) to the wailing fadeout, this may just be the ultimate cruising' sing-along and accordingly went Top 5 in America (only their second single to get that high). Everything fits, from Love's cocky vocal through the powerful harmonies to the driving backing track. Reputedly written while on tour in Salt Lake City, specifically as a reply to then rampant Beatlemania, the lyrics supposedly tell a true story about a girlfriend of Dennis Wilson. A 24-carat classic, then, now and forever.

DON'T WORRY, BABY

(B. Wilson/Christian)

ALLEGEDLY written for The Ronettes (but declined by Phil Spector), this sumptuous US Top 30 ballad (the B-side of 'I Get Around') is the peak of Brian Wilson's work with Roger Christian, and not at all coincidentally may be viewed as the start of a move away from such narrow themes as cars. Now acclaimed as among The Beach Boys' greatest moments, it features thrilling harmonies, with Brian's lead the icing on the cake, and a restrained, absurdly simple instrumental solo that adds immeasurably to the song's eloquent grandeur. This was

surf fanatic Keith Moon's all time favourite song and, perhaps unwisely, The Who's demon drummer covered it with distressing results on his only solo album in 1975.

IN THE PARKIN' LOT
(B. Wilson/Christian)

BOOKENDED by stunning harmonies, this frenetic track tries really hard, has some nice moments, but never really convinces. There's a rushed air about it, most notably in Love's lead vocal... but following 'Don't Worry, Baby', almost anything would be an anti-climax.

"CASSIUS" LOVE –VS- "SONNY" WILSON
(Love/B. Wilson)

AMUSING once or twice, this painfully contrived piece of "audio-verite" swiftly palls. The title refers to the world heavyweight championship fight between Cassius Clay (later known as Muhammad Ali) and Sonny Liston, who was expected to retain his crown. Clay won the real fight, but the result of this imaginary musical bout was less clear cut. The studio feuding between Love and Brian Wilson would soon be for real...

THE WARMTH OF THE SUN
(B. Wilson/Love)

COMPOSED a few hours after the assassination of President John F. Kennedy in November, 1963, Brian Wilson's yearning vocal and the lush harmony cushion arguably express perfectly a sense of overwhelming loss. A hidden gem, later performed by Brian's touring band, with Eric Clapton guesting on vocals, at the Queen's Jubilee Concert in 2002.

THIS CAR OF MINE
(B. Wilson/Love)

STRONG vocals from Dennis Wilson and excellent block harmonies cannot rescue a song which sounds incomplete and uninspired.

WHY DO FOOLS FALL IN LOVE?
(Lymon)

A DOO-WOP classic and a giant international hit for Frankie Lymon & The Teenagers in 1956, one of the better Beach Boys cover versions, a soaring falsetto lead from Brian Wilson, and, unaccountably, a mono track on a stereo album (note: the 45 version is an edit and not, as long assumed, an alternate mix).

POM POM PLAYGIRL
(B. Wilson/Love)

IT'S A SHAME The Beach Boys never attempted a 'high school' album along the lines of *Little Deuce Coupe*, as Love definitely had a lyrical feel for the genre. Carl Wilson's first recorded lead vocal.

KEEP AN EYE ON SUMMER
(B. Wilson/Norberg/Love)

INSPIRATION begins to wane; it's very easy on the ear, and Brian Wilson's lead is as sweet as ever, but it's déjà-vu time, and this is aimlessly inoffensive. Bob Norberg's co-credit hints at the age of the song.

SHUT DOWN PART II
(C. Wilson)

THE RETURN of the instrumental. Love reprises his two-note sax solo, Carl Wilson weighs in with some decent licks, but that's about it–filler.

LOUIE, LOUIE
(Berry)

A LISTLESS cover of The Kingsmen's garage classic (the Berry is Richard, not Chuck) with Love in decidedly average vocal form.

DENNY'S DRUMS
(D. Wilson)

POSSIBLY the first drum solo ever recorded in the rock field... but is it Dennis Wilson? Another mono track.

FUN, FUN, FUN+
(45 mono mix)
(B. Wilson/Love)

AS APPROVED (and improved) by Brian Wilson, with impressive falsetto wails over the extended fade.

I DO+
(B. Wilson)

LATER RECORDED and released by the Castells – and produced by Brian Wilson – this was apparently going to be a Beach Boys track. All the singing – Brian Wilson and Mike Love's leads included – sound like guide vocals. The Castells version used this backing track.

All Summer Long

Capitol ST-2110 [LP] CDP 7 93693 2 [CD]; released July 1964

AS IF TO ATONE FOR THE RELATIVE COMMERCIAL AND CREATIVE disappointment of *Shut Down, Volume 2*, The Beach Boys bounced straight back with their most satisfying album to date and the second to display a coherent theme... but where *Little Deuce Coupe* celebrated the narrow automotive world, *All Summer Long* encapsulated almost perfectly the Southern Californian experience, additionally showcasing some startling musical advances. Brian Wilson's apparently necessary breathing space was over, and his compositions began to take wing in the most unexpected, and exhilarating, manner and direction. As a farewell to cars and surfin', it's impeccable, as a portent of glories to come, it's tantalising. As merely a damn good mid-Sixties album, it's simply among the best by anyone, and was the group's third US Top 5 LP (out of six thus far), remaining in the charts for nearly a year, but still a UK flop.

I GET AROUND

(B. Wilson/Love)

THE BAND'S first US chart-topper (and first UK Top 10 hit), and a major milestone in Brian Wilson's evolving writing and production style, 'I Get Around' is simultaneously vintage Beach Boys and unlike anything they'd done before. Beneath the deceptively simplistic lyric lies a highly sophisticated backing track of great complexity; coupled with a spirited lead from Love and almost percussive harmonies, the overall effect is awesome. No true stereo mix is known to exist; however, the instrumental track alone was included in the *Good Vibrations* 5 CD boxed set... but it's actually the track the band had to re-cut for the *Concert!* Album and not the original!

ALL SUMMER LONG

(B. Wilson/Love)*

CHEERFULLY sloppy vocally – almost to the point of dissonance – and lyrically engaging, this rattles along propelled by xylophone, piccolo and Love's exuberant lead. Once again, a true stereo mix has yet to surface, but one is possible, as the release of the boxed set proves: included were five songs remixed into a "backing-on-the-left/vocals-on-the-right" format (hereafter referred to as 'vocal splits'), of which this is one.

HUSHABYE

(Pomus/Shuman)

BRIAN Wilson reached new heights of vocal arranging on

this glorious cover of the 1959 US Top 20 hit by The Mystics, and the rest of the band were in superlative vocal form. Although Love and Wilson are credited as lead vocalists, everybody should take a bow. Two new versions of 'Hushabye' surfaced on the 1993 boxed set, a live recording from 1964 and a stunning vocal split mix.

LITTLE HONDA
(B. Wilson/Love)

A PIONEERING use of fuzz-tone, an urgent lead from Love and forceful backing vocals accelerate this song, at one time intended as a single, which eventually appeared on the band's only official US EP. The song became a Top 10 hit for Southern California group The Hondells in October '64.

WE'LL RUN AWAY
(B. Wilson/Usher)

PROBABLY dating from two years earlier, this ballad features an unusual Hammond organ sound underscoring an expertly double-tracked Brian Wilson lead vocal.

CARL'S BIG CHANCE
(B. Wilson/C. Wilson)

THE BAND'S final surf-styled instrumental, notable for the droning sax and seemingly improvised guitar lines from Carl, the youngest Wilson brother.

WENDY
(B. Wilson/Love)*

AN OMINOUS three-note phrase precedes classic group harmonies and a less than cheerful lyric handled by Love and Brian Wilson, overlaying unusual chord changes. This stereo mix features the famous "middle-eight cough" absent from the mono version. Like 'Little Honda', this was included on *4 By The Beach Boys*, a US Top 50 EP. A vocal split version, with the cough intact, appeared on the boxed set.

DO YOU REMEMBER?
(B. Wilson/Love)*

A MILDLY revisionist recounting of rock'n'roll history – and, incidentally, of the band's own influences – with Love and Brian Wilson in sparkling vocal form. No great art here, just plain good fun.

GIRLS ON THE BEACH
(B. Wilson)

A POWERFUL slow ballad and the title song of a movie featuring The Beach Boys, this is 'The Warmth Of The Sun' with a positive outlook, the group vocal highlighted by Dennis Wilson's earnest middle eight.

DRIVE-IN

(B. Wilson/Love)*

HUGE FUN in all respects, yet boasting unexpected dead air after the instrumental break, this reportedly remains one of Brian Wilson's favourite songs. Love handles the double-tracking expertly... and for those who may be wondering, the line "only you can prevent forest fires" comes from a 'Smokey The Bear' fire prevention cartoon.

OUR FAVOURITE RECORDING SESSIONS

(B. Wilson/C. Wilson/ D. Wilson/Jardine/Love)

ANOTHER peek inside the studio as our Boys set to work, less forced than the previous "'Cassius" Love *vs.* "Sonny" Wilson', but still best sampled infrequently. "Charlie" is Western Studios engineer Charles M. (Chuck) Britz.

DON'T BACK DOWN

(B. Wilson/Love)*

THE BEACH Boys last surf-themed song for four years closes the era with considerable panache. Brian Wilson's chorus could be self-admonishing ("show 'em now who's got guts") while Love handles the verses with ease. Twilight zone time – on the first pressing of the LP, the title on the front sleeve was 'Don't Break Down'; five months later, Brian Wilson did just that.

ALL DRESSED UP FOR SCHOOL+

(B. Wilson)

SHELVED in 1964, perhaps due to its slightly non-PC lyric, Brian Wilson later recycled parts of the melody in such songs as 'Heroes And Villains','Goin' On','I Just Got My Pay', 'Marcella' and a Honda 55 commercial (apparently never used). Somewhat atypical of vintage '64 Beach Boys with lead vocal by Carl Wilson.

LITTLE HONDA+

(alternate version)

(B. Wilson/Love)

THIS VARIATION features more involved, and possibly better, backing vocals.

DON'T BACK DOWN+

(alternate version)

(B. Wilson/Love)*

"DIFFERENT song" would be a better description: melody, lyrics and vocals are utterly unlike the released track, leading one to believe that – if the session information is accurate – Brian Wilson and the band totally revamped the song in the studio.

The Beach Boys' Christmas Album

Capitol ST 2164 [LP] CDP 7 91008 2 [CD]; released October 1964; reissued as *Ultimate Christmas* September 1998

THE SUCCESS OF 1963'S SEASONAL SINGLE, 'LITTLE SAINT NICK', A TOP 3 HIT in the special Xmas *Billboard* chart, made a full blown Christmas album inevitable, especially from a band once labelled "rock's only true choir". Brian Wilson's decision to mix standards and new material might have been a canny ploy to cover all the bases, or a step into the mainstream. The result was – the restrictions of the genre allowing – more than adequate on all counts. For years the understanding was that Brian had arranged the 40-piece orchestra featured on the standards, a strange myth as arranger Dick Reynolds' name is writ large on the original LP sleeve! The album briefly reached the seasonal US chart each Christmas between 1964 and 1968, its highest position coming in 1964 when it went Top 10.

The first CD reissue, while excellent in all other respects, goes slightly pear-shaped over the matter of mono vs. stereo. Basically, everything except 'Little Saint Nick (LP mix)' of the Wilson originals is mono, though listed as stereo. In 1998, the album was further reissued, in greatly expanded form, as *Ultimate Christmas*. Included were, amongst others, several tracks from the unreleased 1977 album *Merry Christmas From The Beach Boys*. This second cache of bonus material is noted #, and the tracks that appeared in mono on the first CD version are now in stereo. Confused?

The track listing for *Ultimate Christmas* (tracks from the 1977 album noted *) is as follows: 1-13; as per the original CD reissue; 14. Auld Lang Syne (alternate mix.); 15. Little St. Nick (alternate version); 16. Child Of Winter (Christmas Song)*; 17. Santa's Got An Airplane; 18. Christmas Time Is Here Again*: 19. Winter Symphony*; 20. (I Saw Santa) Rockin' Round The Christmas Tree; 21. Melekalikimaka; 22. Bells Of Christmas*; 23. Morning Christmas*; 24. Toy Drive PSA; 25. Dennis Wilson Christmas message; 26. Brian Wilson Christmas interview.

LITTLE SAINT NICK

(B. Wilson/Love)*

A BONA FIDE Christmas perennial, defying time and fashion, propelled by the now-familiar 'Little Deuce Coupe' backbeat and a perky lead from Love. However, this isn't the single (i.e. hit) mix.

THE MAN WITH ALL THE TOYS

(B. Wilson/Love)*

A GLORIOUS *a cappella* break can't really lift this well-intentioned item above the mundane level. Love and Brian Wilson trade off the lead vocal of this astonishingly brief number.

SANTA'S BEARD

(B. Wilson/Love)*

WONDERFUL harmonies and some neat counter vocals restore the festive mood on this sad tale of childhood betrayed. Love again has trouble with the double tracking on yet another variation on the 1-2-3-4 theme.

MERRY CHRISTMAS, BABY

(B. Wilson/Love)*

A STRANGELY uptempo tale of love lost – with an equally inconsequential chorus – on which Love takes the lead vocal.

CHRISTMAS DAY

(B. Wilson)

ALAN JARDINE'S lead vocal début on a Beach Boys song matches the material – neither are exactly top notch.

FROSTY THE SNOWMAN

(Nelson/Rollins)

THE FIRST of the orchestral tracks finds the group in sparkling vocal form. The arrangement is decidedly Forties and none the worse for that. Joyous.

WE THREE KINGS OF ORIENT ARE

(Hopkins)

EASILY THE outstanding track, an atmospheric arrangement is matched by sumptuous moving harmony blocks. Spine-chillingly magnificent in every respect, especially the *a cappella* tag.

BLUE CHRISTMAS

(Hayes/Johnson)

MAYBE the arrangement is a mite too upbeat, maybe Brian Wilson's lead is a touch too pristine, but if somehow this fails to convince, it's never less than pleasant.

SANTA CLAUS IS COMING TO TOWN

(Coots/Gillespie)

BACK TO the 1940s, with an arrangement, and vocal intro, sadly betrayed by Love's carelessly nasal lead; maybe he had a cold that day... The rest of the band chips in to great effect.

WHITE CHRISTMAS
(Berlin)

INEVITABLE. Of course, there can only be one version of this, but Brian Wilson still turns in a perfectly fine performance.

I'LL BE HOME FOR CHRISTMAS
(Kent/Gannon)

A STRANGELY mournful rendering yet one that somehow seems to suit the band's voices. A thoughtful reading.

AULD LANG SYNE
(Traditional)

AS MUCH as everyone loved Dennis Wilson, his seasonal greetings slightly mar a marvellous piece of group harmony... but hell, it's Christmas – he's forgiven.

LITTLE SAINT NICK+#
(45 mix)

(B. Wilson/Love)*

A MONO reprise of the opening track, replete with glockenspiel and sleighbell overdubs strangely absent from the album version. The version included on *Ultimate Christmas* is a stereo remix.

THE LORD'S PRAYER+
(Malotte)

A FIRST appearance in stereo for the B-side of the 'Little Saint Nick' 45. Beautiful in its complexity, this track is curiously absent from the *Ultimate Christmas* reissue.

LITTLE SAINT NICK+#
(alternate take)

(B. Wilson/Love)*

THIS TIME, the melody is that of 'Drive-In' (from the *All Summer Long* LP), prompting the question "which came first?" Answer – no-one knows. Obviously a less than serious attempt, if Brian's lead is any indication. But... isn't it strange that the lyrics fit so well? Nice bass from Mike.

AULD LANG SYNE+#
(alternate take)

(Traditional)

DENNIS Wilson excised! Taken from a Capitol sampler – hence the grainy mono sound quality – and the band shine when laid bare. The version on *Ultimate Christmas* is presented in slightly cramped stereo.

CHILD OF WINTER (CHRISTMAS SONG)#

(B. Wilson/Kalinich)

AS RELATED in the chapter for the *M.I.U. Album*, in 1977 Brian, Mike & Alan camped out at Maharishi International University in Iowa to record a seasonal album, essentially to get the hell out of the Warners contract (although there are now indications that maybe the Christmas album was an intermediate stage between *Winds Of Change/California Feeling* and *M.I.U.* Whatever...). Combining newly recorded material with archive material up to seven years old, and with almost non-existent input from Carl & Dennis, the line-up they handed in to Warners was: 'Christmastime Is Here Again'/ 'Child Of Winter'/'Winter Symphony'/ 'Michael Row The Boat Ashore'/'Seasons In The Sun: Morning Christmas'/'Christmas Day'/'Go And Get That Girl'/'Santa's On His Way'/'I Saw Mommy Kissing Santa'. Warners totally rejected the album, and in truth you couldn't blame them.

The version of 'Child Of Winter' used here is the original 1974 45 mix of a truly bizarre seasonal number, in truth a perky medley of a new Wilson/Kalinich composition and the old Haldeman/Autrey standard 'Here Comes Santa Claus'. Mike takes the lead while Brian provides a totally wigged-out spoken section in his best 'Pied Piper' voice, and the tag carries a resonance of two later cuts, 'Mike Come Back To L.A.', and 'Some Of Your Love'. As a single it was entirely unsuccessful due to a) having been released on December 23rd and b) only 5,000 having been pressed. For the 1977 project, the track was remixed and partly re-recorded, much to its detriment.

SANTA'S GOT AN AIRPLANE#

(B. Wilson/Jardine/Love)

THE TRACK often listed under this title on the bootlegs of *Merry Christmas From The Beach Boys* is in fact "Santa's On His Way", the "H.E.L.P. Is On The Way" track with a seasonal lyric (and it's dire). Funnily enough, this is similarly constituted, being the "Loop De Loop" track with equally seasonal lyric. Most fans feel it wasn't worth the time and effort. The track was remixed for inclusion on this reissue using the Spatializer 3-D Audio process.

CHRISTMAS TIME IS HERE AGAIN#

(Holly/Allison/Petty/Jardine)

CORRECT, this is indeed the 'Peggy Sue' backing track as released on *M.I.U.*, but reportedly recorded during the *15 Big Ones* sessions. Again, the festive lyric seems forced and sits uneasily on the track, but Alan's in fine vocal form. Remember, this was included as one of the *better* numbers from the unreleased Christmas album.

WINTER SYMPHONY#

(B. Wilson/Rovell)

BRIAN HAD recorded the basic track back in the mid-Seventies at Brother Studio, thus, until the addition of sister-in-law Diane's nicely observed lyric at MIU, this wasn't strictly a seasonal item. Brian's in reasonable vocal form for 1977, backed by absolutely no harmonies whatsoever. The brass was provided by the band's touring horn section – except the French horn. That was an MIU student, whose name no-one now recalls.

(I SAW SANTA) ROCKIN' ROUND THE CHRISTMAS TREE#

(B. Wilson/Jardine)

AN OUTTAKE from the 1977 album, the child's voice is Alan's older son, Matt. The backing vocals are handled by Matt & brother Adam, Brian's daughters Carnie & Wendy, Carl's sons Jonah & Justyn, and Haley & Christian Love. Alan takes the lead, and the track was originally recorded in late 1976 by Brian as 'Hey There Momma.' File under 'curio'.

MELEKALIKIMAKA#

(Jardine/Love)

SEEING AS the chorus of this cheery number is based squarely around "Hawaii", Brian surely rates a co-composer credit. Also known as "Kona Christmas", this underwent minimal lyrical surgery (and next to no musical changes) to emerge on *M.I.U.* as "Kona Coast". However, the version here, again remixed using the Spatializer, isn't the same as the *Merry Christmas...* track, being not only remixed but also re-recorded – some of the lyrics differ. That said, it's a jaunty enough track, Mike and Alan handling their leads with assurance.

BELLS OF CHRISTMAS#

(Jardine/Altbach/Love)

AS WITH the preceding track, this is both a Spatializer remix and the alter ego of an *M.I.U.* song (albeit with totally revised lyric). Somehow it's more convincing, and surely less irritating, than "Belles Of Paris", even though Alan's lead vocal sounds like it was sung down a six foot drainpipe.

MORNING CHRISTMAS#

(D. Wilson)

THIS IS FAR and away the best track from the 1977 sessions, although it is a purely solo affair, recorded during the sessions for Dennis' second (uncompleted) solo album, Bamboo. It's everything you'd expect from him – moody, dense, layered, stately and above all hugely affecting. It wouldn't have been out of place on *Pacific Ocean Blue* – It's that good. Magnificent.

TOY DRIVE PUBLIC SERVICE ANNOUNCEMENT#

(B. Wilson/Love)

AREWORDED and almost demo-ish reworking (piano & vocals) of 'Little Saint Nick' urging people to donate toys to the Children's Orthopedic Hospital in the Eugene, CA area in 1977. A mono track, recorded at Thom Bell's Seattle studio, this was one of many distributed to west coast radio stations that Christmas.

DENNIS WILSON CHRISTMAS MESSAGE#

OVER "SANTA Claus is Coming To Town", Dennis requests donations of toys for a similar cause to the preceding title. Another '77 vintage curio.

BRIAN WILSON CHRISTMAS INTERVIEW#

BASICALLY a radio station promo album for the 1964 Christmas album presented minus the actual songs, which makes for a slightly disconnected listening experience. The interviewer is Jack Wagner, and Brian sounds strangely vague about the whole thing.

The Beach Boys' Concert

Capitol STAO 2198 [LP] CDP 7 935695 2 [CD]; released October 1964

THE FIRST BEACH BOYS ALBUM TO TOP THE US *BILLBOARD* CHART WAS recorded in Sacramento, a Northern California hotbed of Beach Boys fever some 95 miles inland, and proves conclusively, from first note to last, that they were a great live band. Carl Wilson's guitar licks, Brian Wilson's soaring falsetto, and even Dennis Wilson's drumming are well up to scratch... not that too much could be heard over the screaming! And, unlike some albums, this response isn't an engineering wheeze – in fact, the crowd noise was actually mixed down, and even so, a couple of tracks had to be 'doctored' in the studio ('I Get Around' most obviously) to rise above the screams. The introduction is by Fred Vail, who later became a vital part of the band's touring set-up, and an especially close friend of Dennis. Recorded in December 1963 and August 1964.

FUN, FUN, FUN

(B. Wilson/Love)

SEE *Shut Down, Volume 2* album.

THE LITTLE OLD LADY FROM PASADENA

(Atfield/Christian)

ONE OF the few Sixties hits for Jan & Dean that Brian Wilson didn't have a hand in writing, this item returned to the band's live set in the Nineties as part of the car medley. Love sang it rather better then.

LITTLE DEUCE COUPE

(B. Wilson/Christian)

SEE *Surfer Girl* album.

LONG TALL TEXAN

(Strezlecki)

A SMALL US success for little known one-hit-wonder Murry Kellum in 1963, this close relation to 'Hi-Heel Sneakers' has aged with very little grace; ditto Love's lead... but the crowd loved it. So that's OK then...

IN MY ROOM

(B. Wilson/Usher)

SEE *Surfer Girl* album.

MONSTER MASH

(Pickett/Capizzi)

A NOVELTY US #1 from 1962 by Bobby 'Boris' Pickett, given the Hawthorne once-over. Dennis

Wilson's style is just perfect here, as is Love's best Vincent Price impression. Great fun.

LET'S GO TRIPPIN'
(Dale)

SEE *Surfin' USA* album.

PAPA-OOM-MOW-MOW
(Frazier/White/Wilson/Harris)

BOTH LOVE and Brian Wilson attempt to seriously damage their vocal chords on this raucous cover of the 1962 garage band classic by Los Angeles quartet, The Rivingtons.

THE WANDERER
(Maresca)

A THEN recent US Top 5 hit for Dion, taken at a rapid clip by vocalist Dennis Wilson. A not inappropriate choice, in view of Dennis' restless heart.

HAWAII
(B. Wilson/Love)*

SEE *Surfer Girl* album.

GRADUATION DAY
(Sherman/Sherman)

BRIAN Wilson's tip of the hat towards The Four Freshmen is as expert as it is reverential. The off-key interjection at the end is – of course – Dennis Wilson.

I GET AROUND
(B. Wilson/Love)*

SEE *All Summer Long* album.

JOHNNY B. GOODE
(Berry)

DOES THE intro sound familiar? A rattling cover of the Chuck Berry classic finds Carl Wilson in cracking form on guitar.

DON'T WORRY, BABY+
(B. Wilson/Christian)

PERHAPS not the best live version of this lovely song you'll ever hear, but probably the only one with Brian Wilson in good voice.

HEROES AND VILLAINS+
(B. Wilson/Parks)

STRICTLY speaking out of sequence, this 1967 Hawaii performance of a song released little over a month previously features the original five group members (Bruce Johnston stayed home) making a fair fist of presenting this complex number live in concert... and Brian Wilson's obvious enjoyment is something of a revelation. Not as involved as later live versions.

The Beach Boys Today!

Capitol T 2269 [LP] CDP 93694 2 [CD]; released March 1965

PEAKING IN THE US TOP 5/UK TOP 10, THIS IMPRESSIVE ALBUM BECAME the group's sixth US Top 10 LP in under two years, but it was significant for other reasons. December 23, 1964, is a key date in Beach Boys history, as Brian Wilson, married only 16 days, suffered his first breakdown on a flight to Houston, Texas. On returning home, he decided that the only way that he – and the band – could progress creatively was for him to retire from touring to concentrate on composing and producing while the others continued on the road. His initial replacement, until April, 1965, was guitarist Glen Campbell, a veteran of many Beach Boys sessions.

Today! is generally referred to as Brian's first post-touring album, a claim not entirely accurate as four of the songs had been recorded prior to the Houston episode. More pertinent was the proclamation on the LP's back cover – "A program of big Beach Boy favourites... plus some great new Brian Wilson songs". To further underscore the point, the original vinyl issue gathered the uptempo numbers on one side, the ballads on the other, resulting in the band's best offering to date, with only one "filler" track. The uptempo songs were everything fans had come to expect from The Beach Boys, but it was in the ballads that Brian's – and the band's – future direction lay. The path to *Pet Sounds* was clearly signposted...

No true stereo version of *The Beach Boys Today!* has ever been issued, nor is one known to exist.

DO YOU WANNA DANCE?

(Freeman)

A US TOP 20 single in early 1965, Dennis Wilson's handling of Bobby Freeman's 1958 hit is note-perfect, as is his double-tracking. Astonishing as it may seem, collectors' tapes reveal that lead and backing vocals for this song were recorded simultaneously.

GOOD TO MY BABY

(B. Wilson/Love)*

A TERRIFIC bass vocal intro from Love sets the tone for this cheery rocker. The instrumental track is deceptively simple, leaving ample room for swooping harmonies. Brian Wilson's lead vocal is pretty neat, too.

DON'T HURT MY LITTLE SISTER

(B. Wilson/Love)*

REBUFFED with 'Don't Worry, Baby', Brian Wilson wrote another song for Spector's Ronettes, only to have Phil rework it into 'Things Are Changing (For The Better)', eventually released by The Blossoms (ironically, Brian played on the Spector-produced session). Allegedly based on a remark his sister-in-law made to Brian, this would have been outstanding on any previous Beach Boys album... here, it's merely good.

WHEN I GROW UP (TO BE A MAN)

(B. Wilson/Love)*

THE UNUSUAL subject matter – ageing – may have evolved from a recording that was astonishingly advanced for the time, driven by a harpsichord and underpinned by a drum pattern of unorthodox complexity... and the vocal arrangement matches, especially on the chorus. Elsewhere, Love does a sterling job. A US Top 10/UK Top 30 single, it was the group's sixth to reach the US Top 10. A vocal split version, on the 1993 box set, allows the magnificent instrumental track to be heard.

HELP ME, RONDA

(B. Wilson/Love)*

REGARDED as Alan Jardine's first "proper" lead vocal, 'Ronda' (*sic*) is one of the band's most popular hits, still guaranteeing an instant audience response. This is the original album (i.e. non-hit) version, but it's still great fun, especially the harmonica riff.

DANCE, DANCE, DANCE

(B. Wilson/C. Wilson/Love)*

A US TOP 10 single in late 1964 (UK Top 30 in January, 1965), the opening bass riff launches into the musical cousin of 'Do You Wanna Dance?' Another driving item crowned by great group harmonies and a classic Love lead vocal: the unadorned instrumental track appeared on the boxed set, and a stereo remix featured on the 2003 *Sounds Of Summer* compilation.

PLEASE LET ME WONDER

(B. Wilson/Love)

OPENING the original "ballad side" of *Today!* is another naïve sentiment from Brian Wilson, whose lead vocal may be one of the sweetest he's ever recorded. Angelic backing vocals complete the mood.

I'M SO YOUNG

(Tyrus)

BRIAN WILSON'S take on an original Fifties song by The Students enables it to sit comfortably among his own ballads, due mainly to the lush harmonies.

KISS ME, BABY

(B. Wilson/Love)*

THE HIDDEN highlight of *Today!*, with the two songwriters trading lead vocals to exquisite effect over an inventively percussive backing that wouldn't sound out of place on *Pet Sounds*. Nor would the lyrics, come to that, a perfect example of teen angst. Brian Wilson reportedly composed the melody on the piano in an Amsterdam brothel during the band's 1964 European visit . A stunning stereo remix is one of the highlights of the 1998 *Endless Harmony* CD.

SHE KNOWS ME TOO WELL

(B. Wilson/Love)*

A COMPANION to the preceding track in both subject and treatment, and another milestone on the *Pet Sounds* road, this ballad has a questioning air about it. Brian Wilson's vocal is sweetly resigned.

IN THE BACK OF MY MIND

(B. Wilson/Love)*

BEHIND Dennis Wilson's plaintive vocal – a perfect use of his expressive tones – is a stunningly complex instrumental track deserving of better exposure. Even though the tag appears to belong to another song, it still fits. Superb.

BULL SESSION WITH "BIG DADDY"

(B. Wilson/C. Wilson/ D. Wilson/Love/Jardine)

THE THIRD, and thankfully last, of the talk tracks forms a bizarre coda to the ballad sequence. The 'Big Daddy' is Earl Leaf, a journalist and absolutely no relation to Brian Wilson's biographer, David Leaf.

DANCE, DANCE, DANCE+

(alternate take)

(B. Wilson/C. Wilson/Love)*

RECORDED in Nashville a month before the 'real' version, this features the band playing the instrumental track... and the difference really isn't that great. The lyric is slightly altered, and this version is in stereo.

I'M SO YOUNG+

(alternate take)

(Tyrus)

ALSO IN stereo, this early version features a flute riff, a more prominent bass and truly dodgy drumming.

Summer Days (And Summer Nights!!)

Capitol T 235 [LP] CDP 7 93694 2 [CD]; released June 1965

AFTER TOURING WITH THE BEACH BOYS FOR THREE MONTHS, AND DESPITE BEING offered a permanent place in the touring band, Glen Campbell decided to return to session work. His replacement was Bruce Johnston, a long-standing member of the Los Angeles music scene with a recording history somewhat predating that of The Beach Boys. Compatible with the band musically and personally, Johnston settled in immediately and the sessions for this album were his first studio work as a Beach Boy.

Coming hard on the heels of *Today!* – especially the ballads – *Summer Days* is often viewed as a sideways step in the musical evolution of Brian Wilson, and certainly the second side of the original LP seemed less inspired. However, the key word is "seemed", for in mid-1965, Wilson was in a mood of such artistic power that even material he considered throwaway was, for the average songwriter, almost worth dying for. Whether or not he consciously bowed one last time to Capitol's urgings for more commercial gold, or was simply leaning back and taking it easy, matters not; even at half-throttle, Brian Wilson in mid-1965 was an awesome force.

Released less than four months after *Today!* (and the group would release a third 1965 LP another four months later!), *Summer Days* became the band's eighth gold LP in well under two and a half years, remaining in the US Top 200 for around eight months and becoming their fourth LP to reach the Top 5 in twelve months. It is worth noting that by this time, The Beatles had conquered the United States, and at the time of the release of *Summer Days*, had released 14 US chart LPs (some non-musical) in under 18 months. For The Beach Boys to merely survive amid the so-called "British Invasion" of beat groups was a considerable achievement, and to actively prosper in those circumstances was exceptional. In Britain, this LP was not released until after *Pet Sounds*, becoming their third UK Top 5 LP of 1966.

THE GIRL FROM NEW YORK CITY

(B. Wilson/Love)*

ENERGETIC is the word. Love's lead, the chorus harmonies, Brian Wilson's soaring falsetto and a forcefully sparse track combine to supply a cracking opening to any album. The sax probably isn't played by Love, and the subject of the song is generally reckoned to be Lesley Gore, who was indeed born in

New York City, and had turned many heads in 1963 with her US chart-topping 45, 'It's My Party'.

AMUSEMENT PARKS USA

(B. Wilson/Love)*

'COUNTY FAIR' three years on... and the improvement is astounding. Mob-handed group vocals hook the listener and Love keeps a firm grip, aided by Brian Wilson (who also provides the hysterical laughter). As per 'Surfin' USA', the Boys name-check the nation's most popular funfairs over a melody similar to 'Palisades Park', the 1962 Freddy Cannon hit. Wonderful stuff. According to Brian, the carnival "barker" is legendary session drummer Hal Blaine.

THEN I KISSED HER

(Spector/Greenwich/Barry)

A SURPRISINGLY restrained and faithful cover of The Crystals US Top 10 classic, 'Then He Kissed Me', finds Alan Jardine (probably the lowest profile band member prior to Bruce Johnston joining) in fine vocal form. Released as a single in the UK only to plug the nine month gap between 'Good Vibrations' and 'Heroes And Villains', it reached the Top 5, the group's fifth consecutive 45 to peak so high in under 18 months. Heavy on the echo pot.

SALT LAKE CITY

(B. Wilson/Love)*

FOR SOME unaccountable reason, The Beach Boys have always seemed to be more popular inland, where the surf is never up. Lyrically obvious (to the point where Salt Lake City's Downtown Merchant's Association used the song as a promotional item), there's a lot going on underneath the vocals (by Love and Brian Wilson) deserving wider exposure. Nifty harmonies.

GIRL, DON'T TELL ME

(B. Wilson)

HEAVILY influenced by The Beatles, and none the worse for that, this song is something of an oddity for the period in that The Beach Boys actually play, as well as sing, on it. An alternate, less Beatlesque, version remains unreleased. Long thought (erroneously) to be Carl's first lead vocal.

HELP ME, RHONDA

(B. Wilson/Love)*

NOT ONLY the spelling of R(h)onda differs on the group's second US Number One single (merely Top 30 in Britain), a reworking of a song from the previous *Today!* LP: revised backing vocals, a chiming guitar riff and the omission of the harmonica help to make this a definitive Brian Wilson production.

1998's *Endless Harmony* included an alternate mix with additional backing vocals on the chorus.

CALIFORNIA GIRLS

(B. Wilson/Love)*

FROM THE stately, quasi-symphonic opening riff to the closing vocal cascade, 'California Girls' has become The Beach Boys' theme tune, even more than 'Good Vibrations'. It's irresistible, never breaking out of a brisk stroll, but with vocals and harmonies (with new boy Bruce Johnston clearly audible) so forceful as to be pushy... and the backing track is no slouch either, as *Stack-O-Tracks* confirms. To watch the band play this song live in California, and observe the sheer euphoria of the girls in the audience, is to approach Beach Boys nirvana. The girls don't just sing the words, they sing the guitar parts too!

Initially titled 'I Love The Girls', one session tape has Brian Wilson bizarrely calling it 'You Are My Lawn And I Am The Mower', whilst another names it 'We Don't Know'! Researchers beware. Highlight of the "collectors" CD in the boxed set were the unmixed vocal tracks in glorious stereo, while a complete stereo remix appeared on *Endless Harmony* a few years later. Released as a single, it was a US Top 5/UK Top 30 hit: The Beach Boys were comparative novices in UK chart terms before 1966.

LET HIM RUN WILD

(B. Wilson/Love)*

THE PREVIOUS title notwithstanding, this is the album's highlight, and another step towards *Pet Sounds*. A complex yet never obscure backing track underpins an off-beat vocal arrangement, and each stunningly counterpoints the other. Brian Wilson's lead vocal, pitched just this side of shrill, tops a sublime, yet lyrically strong, confection.

YOU'RE SO GOOD TO ME

(B. Wilson/Love)*

SUFFERING in comparison with the preceding gem, this straightforward rocker – unusually simple for the period – featuring Brian Wilson's strong lead vocal would have seemed more than adequate on almost anyone else's album of the time. Its inclusion on *Best Of The Beach Boys*, the group's first big selling UK compilation LP, always seemed odd (in co-author John Tobler's opinion).

SUMMER MEANS NEW LOVE

(B. Wilson)

WITH THIS instrumental, Brian Wilson was evidently extending his musical scope beyond basic rock'n'roll. A slightly awkward air prevails, suggesting either a rushed session or an evolutionary track.

Nonetheless, it's charming, if gauche. A stereo remix appeared on the Pet Sounds DVD-A release of 2003.

I'M BUGGED AT MY OL' MAN

(B. Wilson)

WITH ONLY an accompanying piano and decidedly unpolished assistance from the rest of the band, Brian Wilson outlines a series of extraordinary complaints against his father, Murry. Sadly, there was more than a grain of truth in the lyric.

AND YOUR DREAM COMES TRUE

(B. Wilson/Love)

BASED ON the nursery rhyme 'Baa Baa Black Sheep', the band are in superb form on this gorgeous a cappella piece. Magical – at least three bags full.

THE LITTLE GIRL I ONCE KNEW+

(B. Wilson)

'LET HIM Run Wild' taken several steps further results in another subtly complex number of great beauty, with the dead air of 'Drive-In', a cyclical organ pattern, a knock-out bass from Love and crystalline vocals from the rest of the band, while the intro alone assumes classic status. Perhaps because of the dead air, released as a single it only just made the US Top 20 and totally stiffed in Britain.

LET HIM RUN WILD+

(alternate take)

(B. Wilson/Love)*

THE BACKING vocals are the only real difference here... and it's still a stunning track.

GRADUATION DAY+

(studio version)

(Sherman/Sherman)

RECORDED at the same session as 'Amusement Parks USA', this truly reverential pass at The Four Freshmen vocal harmony classic utilises minimal accompaniment and maximum vocal expertise, and is the only track on the CD in stereo.

Beach Boys' Party!

Capitol DMAS 2398 [LP] CDP 7 93698 2 [CD]; released November 1965

BRIAN WILSON WAS IN PRE-PRODUCTION FOR *PET SOUNDS* WHEN CAPITOL made it abundantly clear that a new Beach Boys album was required before Xmas – or else! Wilson had neither the material nor the inclination to knuckle down just yet, and a standoff seemed inevitable... until some unsung hero provided an acceptable compromise: a "live-in-the-studio" album purporting to be the soundtrack of a real Beach Boys party!

As with most modest proposals, it had the genius of simplicity; camped in Western Studios for four days in September, the band ran through their own personal favourites (and dismantled two of their own classics) accompanied solely by acoustic guitars, bongos and bass, the tapes rolling ceaselessly. It could be credibly argued that the result – before the 'party' effects (taped at a real gathering at Love's house) were added – was the world's first 'Unplugged' album, and was certainly a dazzling showcase for the band's vocal expertise. In buying time for *Pet Sounds*, it was 100% successful; as an enjoyable album in its own right, it was reasonably worthwhile... and it was the last original Beach Boys US Top Ten album for nearly eleven years, perhaps because from this point on, Beach Boys albums appealed more to grown-ups and far less to teenagers. In the UK, it was their second chart album and first to reach the Top 3.

(BABY) HULLY GULLY

(Smith/Goldsmith)

PREVIOUSLY a very small 1960 hit for black Los Angeles-based doo-wop quartet The Olympics (best known for their 1958 hit, 'Western Movies'), and just one of numerous cover versions on *Party!* Love takes the lead vocal, but the true gem is the band chorus.

I SHOULD HAVE KNOWN BETTER

(Lennon/McCartney)

JOHNSTON on bongos, Carl Wilson & Jardine on lead vocals, on this cover of a Beatles song from *A Hard Day's Night* best described as amusing chaos.

TELL ME WHY

(Lennon/McCartney)

THE SAME cast as above on another *Hard Day's Night* film song, but this time in somewhat tighter form.

PAPA-OOM-MOW-MOW

(Frazier/White/Harris/Wilson)

HAVING evidently learnt nothing from the previous year's live LP, Love and Brian Wilson once more attempt vocal suicide. Perhaps The Beach Boys knew The Rivingtons – why else would any non-garage band cover this repetitive item twice?

MOUNTAIN OF LOVE

(Dorman)

OUT-TAKES reveal that the released version by The Beach Boys of Johnny Rivers' 1964 US Top 10 hit is actually something like take 13. Love's vocal fronts an excellent carbon copy of this obvious hit written by Mississippi-born Harold Dorman, whose original version all but reached the US Top 20 in 1960.

YOU'VE GOT TO HIDE YOUR LOVE AWAY

(Lennon/McCartney)

DENNIS Wilson provides an unexpected highlight on yet another cover of a film song by The Beatles, this time from *Help!*, which remained a live Beach Boys staple into 1966.

DEVOTED TO YOU

(Bryant)

CREDITED to 'The Cleverly Brothers' on the sleeve, Love & Brian Wilson team up to good effect on this 1958 Everly Brothers standard. The highlight of the album, some cynics consider this track too polished to be truly 'live'.

ALLEY OOP

(Frazier)

A 1960 US Number One hit for The Hollywood Argyles (alias Gary Paxton of Skip & Flip, a duo in which his partner was Skip Battin, later of The Byrds). Love leads The Beach Boys in a reprise of their 'Hully Gully' style.

THERE'S NO OTHER (LIKE MY BABY)

(Spector/Bates)

IT WAS inevitable that a Phil Spector song would be included on *Party!*, and the chorus vocal on this cover of the début US hit by The Crystals packs a punch behind Brian Wilson's clear lead.

I GET AROUND/ LITTLE DEUCE COUPE

(B. Wilson/Love – B. Wilson/Christian)*

OR HOW TO destroy your career in two easy lessons. A splendid time is had by all, to the detriment of two classics. Great stuff.

THE TIMES THEY ARE A-CHANGIN'

(Dylan)

JARDINE, the group's token folkie, gets his chance to shine on this cover of the title track of Bob Dylan's classic third LP, and is resolutely upstaged by everyone else. Probably not his favourite moment in Beach Boys history.

BARBARA ANN

(Fassert)

ESCAPING from a Jan & Dean session down the hallway, Dean Torrence stuck his head into Western Studio 3 at a time when the Boys had run out of songs to destroy/cover, and suggested they tackle this 1961 US Top 20 hit by Bronx band The Regents. He wound up singing lead with Brian Wilson on a track released as an edited 45, which became the first UK Top 3 hit for The Beach Boys, and their fifth US Top 3 single. Listen for Carl Wilson's verbal credit – for contractual reasons, Torrence, who was then signed to Liberty Records, could not be credited on the album.

Pet Sounds

Capitol T 2458 [LP] CDP 7 48421 2 [CD]; released May 1966

HAVING BOUGHT TIME (AND HANDED CAPITOL A PURELY INCIDENTAL HIT album) with *Party!*, Brian Wilson now turned his full attention to his new project. Inspired by The Beatles' *Rubber Soul* LP, which he considered to be "full of all good stuff, no filler", he told wife Marilyn: "I'm gonna make the best rock album in the world"... and, in the view of many expert critics, succeeded. In three Nineties UK polls, *Pet Sounds* emerged at or near the top of the pile each time – and these are critics' polls, the considered opinion of professional rock journalists, and not merely a reflection of the current flavour of the month. An artistic validation thirty years too late, true, but very welcome all the same.

Brian's compositional style for *Pet Sounds* bordered on the impressionistic; rather than writing a complete melody, he instead sketched out what he called "feels... specific rhythm patterns, fragments of ideas". The melody and lyric would come later, inspired directly by the mood of the "feels". As a writing method, it was luxurious, organic... and time consuming, to the extent that, when Capitol reminded Wilson that a 'proper' LP was again overdue, just one song had been completed ('Sloop John B') and one basic track recorded ('In My Childhood' – which he decided he hated). Gripped by a mild panic, and with the band away on tour, he recalled a chance acquaintance, advertising jingle writer Tony Asher, whom he asked to help out with lyrics. Asher immediately agreed, but soon found out that collaborating with Wilson (whose chemical experimentation was escalating) was a distinct chore outside the strictly musical arena, and in later years offered the famous quote that Brian Wilson was "a genius musician, but an amateur human being".

The Beach Boys, largely absent on tour while their resident Svengali was creating, offered a more considered, if fragmented, critical opinion Dennis and Carl Wilson loved the new music; Jardine decided "it sure doesn't sound like the old stuff"; and Love was memorably forthright – "don't fuck with the formula"; (Johnston also loved the music, but as a wage slave like Jardine – rather than a voting member of the corporation – had no real clout in such matters). Love's disapproval also concerned certain lyrical themes which Brian, ever diplomatic, duly ensured were revised. In other matters, however, Wilson was totally intransigent, and this benign dictatorship resulted in *Pet Sounds* being, essentially, a Brian Wilson solo album with guest vocalists. The rest of the band barely contributed instrumentally, and there is strong documentary evidence that, after group vocal sessions, Wilson would return alone to the studio and re-record them

his way; which is not to imply that vocals by his colleagues were in any way substandard, but rather was an example of his increasingly perfectionist nature (something that session musicians were already well aware of).

As was his habit, Brian spent much longer in the studio than Capitol deemed fit, with the result that, apart from the previously released 'Sloop John B' and 'Caroline, No', all of *Pet Sounds*' complex backing tracks and vocals were mixed in a single nine-hour session (which probably explains the chatter heard on some tracks).

Pet Sounds has been called an early concept album; while all the main participants repeatedly deny this, it is not difficult to discern a uniting theme – of hopes and aspirations dashed, of a search for love doomed to failure – and even, some claim, by judicious reprogramming of the CD track order, to produce a coherent storyline tracing the rise and fall of a relationship... and certainly the pervading air of *Pet Sounds* is one of gentle melancholy. Perhaps that's why, even though it included three US Top 40 hits, *Pet Sounds* sold significantly fewer copies than any Beach Boys LP since *Surfin' Safari* and only just made the US Top 10, although it was a major commercial success in Britain, where it became their first Top 10 LP and their first to spend over six months in the chart.

Artistically, however, it was a different story: the music business understood that something very special indeed was happening in Southern California, and Brian suddenly found himself at the vanguard of the nascent pop revolution, regarded as an innovator, a man with something to say of whom much was expected. Fortunately, the next step was already well in hand: during the *Pet Sounds* sessions, Wilson had also taken a couple of stabs at another title – 'Good Vibrations'.

It had been the intention of Capitol Records to mark the 30th Anniversary of the release of *Pet Sounds* with a revolutionary 4 CD box set comprising a remastered mono version (using HD/CD technology), session material as per the fifth CD of the *Good Vibrations* box set (including the first ever 'Good Vibrations' session), the instrumental and vocal tracks in isolation (and stereo!) and, at long last, the first true stereo mix of the complete album. This was lovingly and excellently constructed by Mark Linnett, using the original instrumental four-track and vocal eight-track session tapes. Syncronisation was possible because once he was satisfied with the instrumental backing, Brian Wilson had mixed it down to mono on one of the eight tracks on the eight-track tape, leaving seven tracks for vocals. Linnett thus was able to work with what were effectively 11 tracks for each song once he had synchronised the start of the instrumental four track with the mixed down mono instrumental track.

Well, that's how it has been explained. The results were stunning, opening up new windows on each song, and the deconstructed vocal and instrumental versions not only allowed intimate study of Brian Wilson's

working methods (as did the session tapes, which were also in stereo), but also confirmed that the majority of the vocals on the album were (as had long been rumoured) by Brian Wilson. Whether or not this rankled with the rest of the group is not known, but the fact is that the box had been approved by Brian Wilson and scheduled for a May 1996 release but was postponed several times: once because the band wanted the booklet(s) revised, and on another occasion because they (allegedly) demanded the stereo mix be done again. *The Pet Sounds Sessions* box set was eventually released in late 1997 to huge critical acclaim. In 1999, and again in 2001, the album was reissued in a single CD format that comprised both the mono and stereo mixes, and yet again in 2003 in a DVD-A format, comprising the following versions: advanced resolution surround sound, advanced resolution stereo, advanced resolution mono, DTS 5.1 surround sound and DVD-video compatible Dolby digital 5.1.

The package also included video footage from the Sessions electronic press kit, and a stereo remix of 'Summer Means New Love'. Not bad for an album originally conceived and released in mono...

WOULDN'T IT BE NICE

(B. Wilson/Asher/Love)*

RECORDED at Gold Star Studios (where many of Phil Spector's masterpieces were created), this classic US Top 10 hit's lilting guitar intro and explosive drum shot usher in a bitter-sweet tale of longings as yet unfulfilled, hopes tempered by reality. An accordion-driven track of impressive complexity overlaid with Brian Wilson's keen lead and Love's wonderfully mellow middle-eight vocal, cushioned by sumptuous group harmonies, the lyrical hints at immorality in the first two verses are allayed by the matrimonial hopes of the bridge.

A 24-carat masterpiece, this was carelessly released in Britain as the flip side of the Top 3 'God Only Knows' single; a classic case of losing an obvious hit through bad judgement – in the US, 'God Only Knows' was the flip side of 'Wouldn't It Be Nice', but in Britain, 'God Only Knows' was the favoured track on pirate radio and thus became a smash hit. Included on the boxed set collectors CD in vocal split format, the vocals are even more stunning... and curiously, it's Brian and not Mike singing the middle-eight (a point remedied on the second reissue of the mono/stereo single CD).

YOU STILL BELIEVE IN ME

(B. Wilson/Asher)

THE ODD bicycle bell and horn interjections in this stately, almost hymn-like number are relics of the song's original incarnation as 'In My Childhood', a number which

Wilson abandoned, but which had been recorded in such a way that these extraneous sounds could not be erased when he decided to recycle the track... yet strangely, they still fit. Brian's lead vocal is sweetness personified, and the chorus harmony blocks are truly angelic. The bell-like piano intro was achieved by plucking the strings of the instrument, which apparently required extensive practice!

THAT'S NOT ME

(B. Wilson/Asher)

THE ECCENTRIC drum patterns underpinning this track heighten the sense of uncertainty evident in the lyric, whilst a melodic bass line weaves in and around Love's questioning vocal, and Brian Wilson's plaintive counter. As spellbinding, in the view of some commentators, as the two previous tracks.

DON'T TALK (PUT YOUR HEAD ON MY SHOULDER)

(B. Wilson/Asher)

THE LAST track recorded for the album, and a solo vocal performance from Brian Wilson, this languid confection is one of his most romantic compositions and, according to some critics, exudes almost overwhelming emotion.

I'M WAITING FOR THE DAY

(B. Wilson/Love)

AN ATTENTION-grabbing tympani intro leads into a track of great contrasts, juxtaposing reflective passages with aggressive verses to great effect. Similarly, Brian Wilson's lead vocal swings from tender to strident as required. Originally copyrighted in 1964 and credited to Wilson alone, Love's compositional contribution was apparently to amend eight words.

LET'S GO AWAY FOR A WHILE

(B. Wilson)

A YEAR after the release of *Pet Sounds*, Brian Wilson considered this wistfully atmospheric track to be "the most satisfying piece of music I've ever made", a statement with which many Beach Boys fans and commentators would concur. Although long rumoured to have had lyrics written for it by Tony Asher, he has strongly denied this in several recent interviews, and certainly none have ever surfaced. The story goes that as part of a running joke then current, the song was semi-seriously called 'Let's Go Away For A While (And Then We'll Have World Peace)'.

SLOOP JOHN B.

(Trad. arr. B. Wilson)

RELEASED as a single in March, 1966, and a Top 3 hit on both sides of the Atlantic, this version of a traditional folk song (a 1960 UK hit for Lonnie Donegan as 'I Wanna Go Home') was recorded in late 1965 at Jardine's instigation, although the arrangement is 100% Brian Wilson. The sore thumb of the album in lyrical terms, it was long assumed that the song was included at Capitol's insistence, as a recent hit; however, research has unearthed a mid-February track listing that Brian handed to the company, on which the then-unreleased 'Sloop John B' is included. A totally compelling vocal performance, especially during the a cappella break. Love and Wilson share lead vocals.

GOD ONLY KNOWS

(B. Wilson/Asher)

POSSIBLY Carl Wilson's crowning vocal achievement, this has been described by one noted Beach Boys historian as the most beautiful suicide song ever (presumably on the strength of the lines "The world would show nothing to me, so what good would living do me?"). Be that as it may, Carl's honeyed lead is matched by a shimmering backing track and a gorgeous rotating tag featuring Brian Wilson and Johnston. A US Top 40 hit as the B-side to 'Wouldn't It Be Nice?' and a UK Top 3 smash (see above), Brian reputedly had some misgivings about including the word "God" in the song title; Asher successfully talked him round.

A major highlight of the 1993 *Good Vibrations* boxed set was a nine minute session track, illustrating the importance of the studio musicians in developing the song, and culminating with a version featuring not only Brian's original guide vocal but also an awesome and previously unheard vocal tag of immense complexity and beauty. Why this was consigned to the vaults remains a complete mystery. *The Sessions* box included a (wisely rejected) mix featuring a (lamentable) sax break during the middle-eight in place of the vocals we all know. Finally, *Endless Harmony* featured a down home rendition recorded live in the studio in 1967 in an attempt to make the *Lei'd In Hawaii* tapes fit for release.

I KNOW THERE'S AN ANSWER

(B. Wilson/Asher/Sachen/Love)*

INITIALLY written and recorded as 'Hang On To Your Ego', this was the item that sent Love's blood pressure soaring, and caused Brian Wilson to get road manager Terry Sachen to marginally revise the lyrics. The track is driven nicely by bass harmonica and banjo, and to many fans, the voice on the verse after Love's first line sounds awfully like Jardine rather than Brian.

HERE TODAY

(B. Wilson/Asher)

A CASCADING bass line into the chorus and the mid-song chatter highlight this forceful song taken from an ex-boyfriend's point of view. If the chords behind the verse sound familiar, they should – Brian Wilson recycled the progression in 'Good Vibrations'. Love is spot on as usual. The instrumental track was recorded at Sunset Sound.

I JUST WASN'T MADE FOR THESE TIMES

(B. Wilson/Asher)

A LESS-THAN-SUBTLE *cri de coeur* from Brian Wilson, this near-solo performance boasts what may be the first ever use on a rock song of a theremin (a strange instrument, to say the least, later used extensively on 'Good Vibrations'), played by Paul Tanner. The three part vocal chorus has attracted great attention as the second and third lines are less than clear; session tapes reveal them to be "Ain't found the one thing I can put my heart and soul into" and "My friends don't know (or want) me". The instrumental track was recorded at Gold Star.

PET SOUNDS

(B. Wilson)

'SLOOP John B' aside, this spiky instrumental was long thought to be the first track recorded for Pet Sounds (further research has since disproved the notion), and was originally called 'Run, James, Run' (the James in question reportedly being Bond, as in 007).

CAROLINE, NO

(B. Wilson/Asher)

USHERED in by drummer Hal Blaine tapping on an empty soda syphon bottle, this bittersweet US Top 40 ballad was issued as a Brian Wilson solo single. As with 'Surfin", father Murry Wilson insisted the master be sped up a tone to make Brian sound younger. The barking on the tag was supplied by Brian's dogs at the time, Banana (a beagle) and Louie (a weimaraner).

UNRELEASED BACKGROUNDS+

(B. Wilson)

TO 'DON'T Talk': probably a wise omission from the LP in 1966.

HANG ON TO YOUR EGO+

(B. Wilson/Asher)

BRIAN WILSON handles the original lyric in a working vocal over a slightly incomplete track. Some find it difficult to understand precisely what Love found so objectionable. Brian Wilson's appeal to engineer Chuck Britz at the end is priceless, as is the latter's response. As with 'God Only Knows', the boxed set included enlightening session material on this title, as well as an alternate version.

TROMBONE DIXIE+

(B. Wilson)

ACCORDING to David Leaf's excellent *Pet Sounds* CD booklet, it says 'Trombone Dixie' on the tape box and features a trombone, so that'll have to do. Reprising (among others) a riff from 'The Little Girl I Once Knew', Brian Wilson would later recycle part of this perky instrumental into 'Had To Phone Ya' on *15 Big Ones*, the group's 1976 comeback LP.

Smile

Capitol T 2580 [LP]; not released

NEVER COMPLETED, *SMILE*, OR THE PERIOD DURING WHICH SESSIONS FOR AN album to be called *Smile* were held, is the pivotal moment in the history of both The Beach Boys (musically) and of Brian Wilson (creatively and personally). The roots of just about every ill later to beset the band and their leading light can be traced to this ten-month period of towering creativity, eventually brought to a crashing halt by indulgence, excess, resentment, misunderstanding, paranoia and plain old-fashioned stupidity.

Smile remains rock's only bona fide mystery, despite a steady, if fragmentary, stream of information and music coming to light over the years, climaxing with the half-hour of original session material included on the 1993 boxed set. This abiding enigma is due to one simple fact: only Brian Wilson ever knew exactly how *Smile* was going to be constituted, and it's possible that, back in 1966/7, even he wasn't too sure. The back of the *Smile* sleeve (which does exist) listed twelve titles, accompanied by the cryptic note, "see label for correct playing order", indicating at the very least that he hadn't settled on a satisfactory sequence by December 1966. From the surviving material, one thing is certain: even by the standards of the time, it would have been a very eclectic, supremely hip, and possibly totally uncommercial, record. We'll never know.

Discounting 'Good Vibrations', from August 1966 to mid-May 1967, Brian held nearly eighty sessions for some eighteen titles, resulting in songs in varying stages of completion ('Wonderful' was almost complete, 'The Elements' fragmentary). Doubtless under pressure from Capitol, he had submitted a track listing containing the following titles: 'Do You Like Worms?'; 'Wind Chimes'; 'Heroes And Villains'; 'Surf's Up'; 'Good Vibrations; 'Cabin Essence'; 'Wonderful'; 'I'm In Great Shape'; 'Child Is Father To The Man'; 'The Elements'; 'Vega-Tables'; 'The Old Master Painter'. Given prevailing conditions, not to mention Brian's state of mind (this was the era of the famous "piano-in-the-sandbox" episode: Brian felt he would be inspired by sand between his toes, but didn't want to actually go to the beach... so he had several tons of sand dumped in his front room, much to the delight of his dogs, Banana and Louie), that was probably how he saw the album at that precise moment – the next day, the list might have been totally different.

Compositionally, if not musically, *Smile* was a direct evolution from *Pet Sounds* via 'Good Vibrations': with 'Vibes', Brian took his "feels" method of composition and further refined it by recording those "feels" and then assembling them into a song... and when it worked, he saw no reason why a

whole album couldn't be similarly constructed. And he came awfully close to pulling it off. Fans have tried to explain the non-appearance of Smile by citing excessive drug usage, severe resistance from other band members, legal disputes with Capitol, the appearance of Sgt. Pepper, and so on. Certainly, Brian's chemical ingestion during the Smile sessions was alarming, even compared with his previous usage, but worse was to come... and yes, there were problems with certain group members on the band's return from a European tour – but to blame the collapse of Smile totally on this ignores the fact that such experimental songs as 'Cabin Essence' had already been attempted before the tour. A more recent notion is that Smile fell foul of Brian's own essentially good nature. Ever eager to please, he just couldn't bring himself to tell the others what had been becoming evident to him for some time – he'd lost the plot, didn't know how or where all the bits were supposed to fit... in short, he couldn't do it. It's as neat a solution as any other, and who knows, may even be the truth: no-one will ever know. Inevitably, of course, Smile fell apart anyway when Brian did.

(The titles described below were all originally intended to be included on Smile, and are dealt with in approximate order of recording.)

GOOD VIBRATIONS

(B. Wilson/Love)

BRIAN Wilson originally began recording 'Good Vibrations' during the *Pet Sounds* sessions, and returned to his "pocket symphony" during the summer of 1966. Recorded at three studios in eight sessions over six months, he distilled three and a half minutes of pure aural magic from a reported 90 hours of tape, assembling and discarding at least three completed versions before settling on one that topped charts world-wide. Two prototypes can be heard on the 1983 *Rarities* album (lacking only the lead vocal) and on the 1993 boxed set (the so-called "Wilson Pickett" version – Brian considered selling the song to Pickett's label – with what may well be Tony Asher's original lyric), which also contains over eight minutes of discarded fragments, a very early live version and the instrumental track of the released version in stereo.

Revolutionary in its modular structure, use of cello as a rhythm instrument (played by Jesse Erlich and suggested by Van Dyke Parks, who declined a request to supply new lyrics) and its use of the theremin, it was Brian's satisfaction with this song that gave him the confidence to attempt *Smile*, having proved that a collage method of composition was feasible. The moving harmonies have never been bettered, Carl Wilson's lead vocal (with Brian hitting the highs in the verse) is perfect – in short a magical track. The song's inclusion on *Smile*, and *Smiley Smile*, was Capitol's idea.

WIND CHIMES
(B. Wilson)

AS PRESENTED on the 1993 boxed set, the original 'Wind Chimes' is Brian's rough edit of three contrasting sections – Carl's sweet lead over a quietly humorous marimba, a muscular group vocal and a piano tag that sounds not unlike 'Can't Wait Too Long' – making for one of *Smile*'s less involved songs. The less forceful version re-recorded for *Smiley Smile* featured a vocal handed from member to member over a melody so free-form as to be almost intermittent. The influence of the dreaded weed is all too evident... yet, the delicate, almost inaudible tag is truly charming. Van Dyke Parks reportedly helped with the lyrics.

WONDERFUL
(B. Wilson/Parks)

THIS SUBTLE variation on the 'Heroes And Villains' chorus melody (or did this come first?) is heartbreaking in its delicate fragility, perfectly complemented by Brian's crystalline vocal. As recut for *Smiley Smile*, Carl Wilson's intimate -- if slightly mellow – lead almost makes sense of Parks' cryptic lyric... and deciphering the chatter during the strange mid-song break has long been a challenge to fans ("Don't you think you're God-vibrations... let's go for the record" are allegedly audible). A live version from 1972, in a medley with the Flame song "Don't Worry, Bill", appeared on *Endless Harmony*.

OUR PRAYER
(B. Wilson)

AN EXQUISITE a cappella exercise in celestial wordless harmony. The version released on *20/20* is basically the *Smile* recording with a few additional 1968 overdubs. Stunning.

CABIN ESSENCE
(B. Wilson/Parks)

A DAZZLING synthesis of contrasting musical styles and brilliantly counterpointed by Van Dyke Parks' impressionistic lyrics, more than any other relic, 'Cabin Essence' hints at the lost majesty of *Smile*. The version released on *20/20* had only Carl's vocal added. A highlight of the 1993 5 CD box set is the instrumental track, an excellent argument for the 'Brian Wilson is a genius' theory. Stripped of the (admittedly wondrous) vocals, it is simply breathtaking.

CHILD IS FATHER TO THE MAN
(B. Wilson)

THE VERSION stapled onto the end of 'Surf's Up' is a complete 1971 re-recording of yet another variation of the so-called 'Bicycle

Rider'/'Heroes And Villains' theme. The original remains hauntingly incomplete.

DO YOU LIKE WORMS?

(B. Wilson)

EASILY THE most experimental of all the *Smile* material, yet once again developed from the same 'Heroes And Villains' riff as 'Wonderful' and 'Child', the structure of 'Worms' owed nothing to anything that had gone before (or since), and yet manages to attain a degree of coherence whilst remaining resolutely free-form. The disparate elements of pounding tympani, music-box harpsichord, loosely Hawaiian instrumentation and silky-smooth group vocals are never less than compelling, while the lyric, such as it is, enhances the mood without once making the slightest sense...

SURF'S UP

(B. Wilson/Parks)

MYTHICAL in its inaccessibility, the inclusion on *Surf's Up* of this long-lost *Smile* jewel quietly ignores the fact that not only did Brian Wilson not want the track released, but also that what we hear is a 1971 creation (admittedly mostly from original *Smile* material). Brian's section comes from an unused 1967 session (the complete version is available on the 1993 boxed set) while Carl's impeccable vocal is dubbed over an instrumental track also from 1967 (similarly released on the boxed set). The final choral section is a reworked *Smile* track originally entitled 'Child Is Father To The Man' yet even in this hybrid form, the legend that had grown around the song since its sole TV airing in April 1967 was seen to have been justified. Parks' translucent lyric complements to perfection an instrumental track of delicate beauty to achieve something approaching a rock hymn. Magical.

THE ELEMENTS – MRS. O'LEARY'S COW (FIRE)

(B. Wilson)

THAT 'FIRE', as it's popularly tagged, was accorded an official (albeit partial) release as part of the 1985 video biography of The Beach Boys, *An American Band*, is one of rock's better kept secrets. The November session that produced the existing version has often been nominated as the point where Brian Wilson's eccentricity finally descended into true paranoia, and his continuing dislike of even discussing the episode would appear to confirm such a view: Brian insisted that all the musicians involved must wear fireman's helmets, that there be a small fire in a bucket in the studio, and quite coincidentally (although not in his opinion), the building across the street from the studio burned down very shortly afterwards. Brian's altered percep-

tion regarded this as an omen, and that the fire had resulted from his music... The track itself (titled for the animal allegedly responsible for the Great Chicago Fire of 1871) stands alone in Beach Boys history as a disturbingly powerful and successful example of pictorial music, the strings, bass, guitars and percussion melding to paint a graphic scene of destruction.

HEROES AND VILLAINS

(B. Wilson/Parks)

BRIAN Wilson devoted more time to this song than to any other of the *Smile* material, and the chorus melody may have been intended as the underlying musical thread unifying the album, as it crops up in several other songs, most notably 'Wonderful'. The version eventually released in 1967 comprised parts of the original *Smile* recordings married with later revisions, a seemingly wilful act of spite, as many of the discarded sections contained what journalist Jules Seigel accurately referred to at the time as "sequences of extraordinary power and beauty". Nonetheless, what remains is a dazzling vocal display, and an excellent example of how Brian constructed the *Smile* songs out of diverse melodic fragments. That such an experimental work could be released as a single and still go US Top 20/UK Top 10, hints at the possibilities lost.

Wilson's handling of Parks' elliptical lyric – which purportedly concerns Brian's battle with Capitol as much as it addresses the Old West – is surefooted, and the band deliver the incredibly complex vocals with a confidence born of familiarity. In 1990, an alternate version – including the long-lost "cantina" section – emerged on the *Smiley Smile/Wild Honey* Twofer. Later, the 1993 boxed set included some ten minutes of 'H&V' discards, notably the majority of 'Heroes And Villains Pt. 2' – the final four minutes of the 'H&V (sections)' track (except that the last sixty seconds doesn't belong there... the "how I love my girl" chant is a direct lift from The Crows "Gee"). The latter was the intended B-side of a projected 'H&V' single and a title which gave rise to one of the more enduring *Smile* myths, that of the existence of a version of 'H&V' lasting some seven minutes. Evidently some bright spark saw a Capitol 45 release sheet listing of 'Heroes And Villains/Heroes And Villains Pt. 2' and jumped to the conclusion that it must be a single song spread over two sides of a 45, a classic example of 2+2=5.

The boxed set also included a track entitled 'Heroes And Villains (intro)', actually a bells and whistles rendition of the main Fire Music melody – make of that what you will. Similarly, the "cantina" version of 'H&V' had fifty seconds of an unused 'Heroes' section tacked onto the end, a move that many *Smile* aficionados doubt Brian Wilson approved – it just sounds wrong. However, it was indeed Brian's own

1967 edit. The 1998 *Endless Harmony* rarities set included a track listed as "Heroes And Villains (demo)": in fact it was Brian (with Van Dyke Parks riding shotgun), playing his work in progress for a local DJ, and after about a minute he switches to a new melody and lyric widely thought to be the long-lost "I'm In Great Shape" before offering a snatch of "Barnyard". Following was a live version from 1972 set to be included on the original, single LP version of *In Concert*.

VEGA-TABLES

(B. Wilson/Parks)

TWO FURTHER myths require demolishing: 'Vega-Tables' never was the Earth section of 'The Elements', nor did Paul McCartney either play on or co-produce this, or any other version. The boxed set includes an original *Smile* recording – though obviously not the master take – complete with 'Mama Says' popping up in the middle, and it's a whole bunch of fun (though it must be noted that the last forty seconds isn't 'Vega-Tables' at all but rather an unused section of 'Wonderful'). The version released on *Smiley Smile*, subtly retitled as 'Vegetables', was another hybrid of *Smile* material and hastily re-recorded stuff, and was at one time set to be the follow-up to 'Heroes And Villains'.

Parks' lyric is as straightforward as he ever gets, and on both sections the group vocals are excellent (the *Smile* section starts at 1:30 into the song, and features Brian Wilson and Alan Jardine on lead), yet even in the "anything goes" ambience of the mid-Sixties, the song is resolutely uncommercial.

THE ELEMENTS – LOVE TO SAY DA-DA (WATER)

(B. Wilson)

UNTIL A THIN clarinet line gives the game away, this distant ancestor of *Sunflower*'s 'Cool Cool Water' remains anonymous in the extreme. Recorded at the tail-end of the *Smile* sessions in May 1967, the fragmentary nature of this title accurately reflected the state of not only Brian Wilson's mind, but also of The Beach Boys themselves.

CODA – *SMILE* LIVE

TO THE amazement of all Beach Boys fans, in February 2003, it was announced that Brian and his band would be performing *Smile* – or an approximation thereof – live during his 2004 UK winter tour, which just goes to prove that absolutely anything is possible.

Given the history of Brian & *Smile*, the possibility for catastrophe was high: in the event, the reality exceeded the hopes and wildest expectations of almost everyone, the reviews being almost uniformly out and out raves. What Darian Sahanaja, Brian and Van Dyke had done was to select those parts best

suited to live performance, resurrect some old lyrics and melodies to flesh out incomplete numbers and write a (very) few new ones as links. The result was, quite simply, breathtaking – by turns moving, reflective, uplifting, amusing, awe inducing and, yes, downright scary. The contribution of the Stockholm Strings & Horns cannot be overrated. Perhaps the biggest revelation was that the majority of the tracks we'd all been listening to for over twenty years on (ahem) bootlegs were intended to have lyrics. The shows attained instant legendary status, and the DVD/CD is most eagerly awaited.

Smile Live

(previously unreleased sections in italics):

PART 1: 'Our Prayer'/'Gee'; 'Heroes & Villains' (cantina version); 'Do You Like Worms' (with additional lyrics); '*Barnyard*' (with lyrics); '*Old Master Painter*'/'You Are My Sunshine'; 'Cabinessence'.

PART 2: 'Wonderful'; '*Look*'; '*Song For The Children*'; 'Surf's Up'.

PART 3: 'I'm In Great Shape'; '*I Wanna Be Around*'/'*The Woodshop*'; 'Vegetables'/'Mama Says'; '*Holiday*' (with lyrics); 'Wind Chimes; 'Mrs. O'Leary's Cow'; 'I Love To Say Da Da' (with extra lyrics); 'Good Vibrations' (with original lyrics).

Smiley Smile

Brother 9001 [LP] CDP 7 93696 2 [CD]; released September 1967

THE RELEASE OF *SMILEY SMILE* COMPLETED ONE OF THE MOST DRAMATIC FALLS from grace the world of rock'n'roll has ever seen. As 1967 dawned, Brian Wilson & The Beach Boys seemed on the verge of a future whose possibilities appeared limitless – 'Good Vibrations' was topping charts worldwide, in a year-end poll in *New Musical Express*, they just shaded The Beatles for Top World Group honours... and the word was that Wilson was creating a new album – *Smile* – that would be the definitive statement of the emerging psychedelic counterculture. Nine months later, everything lay in ruins and, the advent of *Sgt. Pepper* by The Beatles notwithstanding, the primary reason was the non-appearance of *Smile*, and the eventual release of *Smiley Smile*, easily the most bizarre – and disappointing – album by a major act during the Sixties.

Even after the announcement in May 1967 of *Smile*'s abandonment, it was reasonable to assume that any replacement LP would continue the process initiated by *Pet Sounds*: hence the stunned reception accorded *Smiley Smile* for, the two previously released tracks aside, the word "basic" didn't even come close to describing the utter simplicity of the songs and performances. It was the first album to carry the credit "Produced By The Beach Boys"... but the truth was it wasn't so much produced as merely recorded, and as it later emerged, the reason why was simple – most of the band were heavily into chemical experimentation at the time, and this was the best they could manage. That their vocal prowess emerged from the haze largely undimmed is amazing... that Capitol agreed to even distribute *Smiley Smile*, released on the band's own Brother Records label, is all the more astonishing.

The LP was not a great commercial success, just failing to make the US Top 40 during a five month chart residency, and barely making the Top 10 during a brief visit to the UK chart.

HEROES AND VILLAINS

(B. Wilson/Parks)

SEE *Smile* album.

VEGETABLES

(B. Wilson/Parks)

SEE *Smile* album.

FALL BREAKS AND BACK TO WINTER (WOODY WOODPECKER SYMPHONY)

(B. Wilson)

THIS HAUNTING instrumental is considered by some Beach Boys historians to be the remnants of the Earth Music from *Smile*'s 'The Elements' suite, and certainly the harmonies and bass are very like the basic chords to 'Mrs O'Leary's Cow', better known as the Fire Music... but no-one really knows.

SHE'S GOIN' BALD

(B. Wilson/Love/Parks)

ORIGINALLY cut during the *Smile* sessions as 'He Writes Speeches', this terminally bizarre yet strangely enjoyable song gives just about everyone a line to sing – or declaim – during a number that must have given Mike Love pause for thought. Mixed way back under the first section is a 'Heroes And Villains' chant, and the speeded-up middle eight is based on 'Get A Job', the 1958 US hit by Philadelphia doo-wop quartet, The Silhouettes.

LITTLE PAD

(B. Wilson)

COTTON candy-sweet vocals from the band, a gentle lead from Carl Wilson and yes, they all sound as high as kites.

GOOD VIBRATIONS

(B. Wilson/Love)

SEE *Smile* album.

WITH ME TONIGHT

(B. Wilson)

ANOTHER of the circular chants that epitomised *Smiley Smile*, with lead vocalist Carl Wilson again in mellow voice: the basso profondo "Good!" belongs to Arnie Geller, Brian Wilson's assistant at that time. A much more complex and heavily produced version of this pops up unexpectedly in the middle of an unreleased 'Heroes And Villains' fragment...

WIND CHIMES

(B. Wilson)

SEE *Smile* album.

GETTIN' HUNGRY

(B. Wilson/Love)

WHEN THIS stop-start little rocker was released as an unsuccessful 45, it was credited not to The Beach Boys, but as by Brian & Mike (*sic*). A slightly more substantial song than most on the album.

WONDERFUL

(B. Wilson/Parks)

SEE *Smile* album.

WHISTLE IN

(B. Wilson)

REPRISING a melody line from *Smile*'s 'Do You Like Worms?', this circular mantra ended the original vinyl album. Carl Wilson and Mike Love split vocal chores.

HEROES AND VILLAINS+

(alternate version)

(B. Wilson/Parks)

SEE *Smile* album.

GOOD VIBRATIONS+

(sessions)

(B. Wilson)

SEE *Smile* album.

GOOD VIBRATIONS+

(early version)

(B. Wilson/Asher)

SEE *Smile* album.

YOU'RE WELCOME+

(B. Wilson)

THE B-SIDE of the 'Heroes And Villains' single, this Brian Wilson solo performance was recorded during the *Smile* sessions.

THEIR HEARTS WERE FULL OF SPRING+

(Troup)

WRITTEN by the man also responsible for both 'Route 66' and 'The Girl Can't Help It' (among many standards), this was recorded at rehearsals for the 1967 Hawaii concerts, and the vocal wizardry shines through untarnished by what was, by then, considerable use of "substances".

Wild Honey

Capitol T 2859 [LP] CDP 7 93696 2 [CD]; released December 1967

"*Wild Honey* was music for Brian to cool out by" was Carl Wilson's view of the second original Beach Boys LP of 1967, and it's hard to disagree. *Smiley Smile*, tinged with the grand failure of *Smile*, was the result of a desperate need to come up with some – any – product, but *Wild Honey* was in many ways the first Beach Boys reunion album, as for the first time since *Surfer Girl*, the band themselves played the majority of the instruments on an album. And, just as previous LPs had reflected Brian Wilson's current preoccupations, so *Wild Honey* documented a new, simpler lifestyle – indeed, its title was inspired by an item from the kitchen cupboard.

However, although the US chart placing (Top 30) was notably better than that achieved by *Smiley Smile*, the sales were even lower, and obviously, times were changing, Mike Love later observed that the band "paid its dues after we became famous". However, its UK chart life and peak position in the Top 10 improved on *Smiley Smile*'s performance.

Wild Honey was originally scheduled for release with a somewhat different running order (including an early version of 'Cool, Cool Water') on the Brother Records label (Brother 9003). From evidence unearthed by *Smile* researcher/surf music historian Brad Elliott, it seems likely that Brother 9002 was intended, by Capitol at least, to be a 10 track *Smile* album.

WILD HONEY

(B. Wilson/Love)

THE THIRD Beach Boys song to feature a theremin, this track starkly posted the album's ambitions: basic band instrumentation, bare production (again credited to The Beach Boys) and decidedly rough and ready harmonies. At least it was a proper song, and though Dennis Wilson's bass drum was apparently recorded from the hallway (as with most of *Smiley Smile*, the whole album was recorded at Brian Wilson's house), Carl Wilson turns in a spirited lead vocal. As a single, it went US Top 40, and briefly UK Top 30.

AREN'T YOU GLAD

(B. Wilson/Love)

CO-WRITERS Love and Brian Wilson deftly handle the leads on this perky little item, underscored by some neat horn lines.

I WAS MADE TO LOVE HER

(Cosby/Hardaway/Moy/Wonder)

ONE OF the more densely produced tracks on *Wild Honey* (a relative judgement), this cover of the Stevie Wonder classic which had been a massive international hit six months earlier finds Carl Wilson contributing a somewhat strained lead vocal. An alternate version, with a cappella break, was released on Capitol's 1983 *Rarities* album. Contrary to a popular BB myth, the phrase "son of a bitch" is not sung.

COUNTRY AIR

(B. Wilson/Love)

STRONG harmonies on the chorus make this one of the album's highlights. Some maintain that this is an expansion of the Air music from *Smile*'s 'The Elements'.

A THING OR TWO

(B. Wilson/Love)

HARKING back to *Smiley Smile* with its two-part structure, this loose rocker slopes along without any great conviction. Love and Brian Wilson (or is it Carl?) turn in workmanlike vocals.

DARLIN'

(B. Wilson/Love)

EASILY THE most fully realised track on the album, 'Darlin" evolved from a 1963 Brian Wilson production of 'Thinkin' 'Bout You Baby' for Sharon Marie, and was originally intended for Redwood, a band signed by Brian to Brother Records. According to Redwood's lead singer Danny Hutton, the rest of The Beach Boys heard Wilson's backing track and promptly appropriated it for themselves. (Redwood later evolved into the hugely successful Three Dog Night, a group which accumulated a dozen gold albums between 1969 and 1974). Carl Wilson's strong lead vocal, plus excellent group harmonies, helped the 45 just crack the US Top 20, and almost make the UK Top 10.

I'D LOVE JUST ONCE TO SEE YOU

(B. Wilson/Love)

AN EARLY example of Brian Wilson's "slice-of-life" compositions, the very inconsequentiality of this song charms, as does the mildly risqué tag. A "matter of fact" vocal from the composer.

HERE COMES THE NIGHT

(B. Wilson/Love)

REDEEMED by gritty backing vocals – mixed slightly too low – this

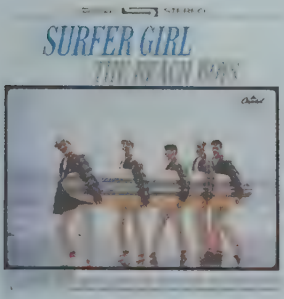
The Beach Boys in 1964, left to right: Carl Wilson, Brian Wilson, Mike Love, Al Jardine and Dennis Wilson *(LFI)*

Surfin' Safari (1962)

Surfin' USA (1963)

The Beach with David Marks (right), who would be replaced by Al Jardine, at Capitol Studios, May 1962. *(Michael Ochs Archive/Redferns)*

The Beach Boys on the T. A. M. I. TV show in 1964. *(LFI)*



Surfer Girl (1963)

Little Deuce Coupe (1963)

The Beach Boys in London on their European tour, November 1964. *(LFI)*

Brian leads the vocals in the studio, 1965. *(Michael Ochs Archive/Redferns)*

By 1966, Bruce Johnson (top right) had joined the touring Beach Boys band in place of Brian Wilson. *(LFI)*

Never missing an opportunity to admire a fine automobile, Mike, Al, Bruce, Carl and Dennis pose alongside a white Jaguar. *(LFI)*

The Beach Boys in 1969, left to right: Carl, Al, Dennis, Mike and Bruce. *(LFI)*

Smiley Smile (1967)

Wild Honey (1967)

Brian rejoins the band for a beach photo-call, left to right: Carl, Al, Brian, Mike and Dennis. *(Michael Ochs Archive/Redferns)*

The Beach Boys arrive at Heathrow Airport from the US, November 1968.
(Bettmann/Corbis)

otherwise inoffensive number would be resurrected in 1979 as a disco-styled remake. Lead vocal by Carl.

LET THE WIND BLOW
(B. Wilson/Love)

WRITTEN mostly by Love, and rearranged by Brian Wilson, this is the album's hidden gem. Both composers contribute vocals of sweetness and strength to this waltz-styled ballad.

HOW SHE BOOGALOOED IT
(Love/Johnston/Jardine/C. Wilson)

THIS FRENETIC cut hasn't really aged well – "S-O-C-K-I-T to me" indeed – and Jardine was to come up with far better vocals. Note the absence of 'B. Wilson' on the writing credits.

MAMA SAYS
(B. Wilson/Love)

IT'S ALMOST as if the band were saving all the vocals for this wonderful slab of harmony, a *Smile* composition originally a part of 'Vega-Tables'.

CAN'T WAIT TOO LONG+
(B. Wilson)

AN EDIT (not by Brian Wilson) of sections recorded during the *Wild Honey* and *20/20* sessions – and thus not a *Smile* song, as was once assumed – this shimmering example of repetition, elevated to an art form, shows just what Brian could still deliver, should he set his mind to it. An alternate version released on the 1993 boxed set features additional vocal lines. Simply magnificent.

Friends

Capitol ST 2895 [LP] CDP 7 93697 2 [CD]; released June 1968

LOOKING BACK ON BEACH BOYS LPS OF THE LATE SIXTIES, THERE'S BEEN A trend among critics to assign an overall label to each album from that era – *Smiley Smile* was psychedelic, *Wild Honey* their (failed) attempt at roots R&B, and *Friends* is generally regarded as The Beach Boys LP most overtly influenced by TM (Transcendental Meditation). As their career began to decline, every member of the group flirted with TM (ironically, the first convert was Dennis Wilson!), although only Love – and to a lesser extent, Jardine – have remained adherents. While probably not a conscious attempt to hitch a ride on the prevalent "peace-and-love" bandwagon, the outcome was depressingly – and increasingly – familiar: the album was ignored in the US by everyone except diehard fans, resulting in the lowest ever US chart position for an original Beach Boys studio album to date, well outside the Top 100; in Europe, luckily, The Beach Boys were still favoured, and the LP comfortably peaked in the UK Top 20.

Despite the retrospective critical respect accorded *Friends*, it's really not hard to see why it flopped. Although more of a 'real' Beach Boys album than *Wild Honey* in terms of strong group vocals, and despite its undeniable air of good natured warmth, it has no real direction or focus, a pretty accurate description of the band – and especially Brian Wilson – at the time, as he admitted: "It seems to fit the way I live better... it's simple and I can hear it any time without having to get into some mood. *Pet Sounds* is by far my very best album. Still, my favourite is *Friends*".

Friends marked an important departure for The Beach Boys in that it was their first official stereo release, the mix being undertaken by Steve Desper who went on to become an integral part of the band's studio set-up, and was instrumental in the creation of two of their classic mid-period albums.

MEANT FOR YOU

(B. Wilson/Love)

A HEARTFELT invocation by Love sets the tone for the album: short and sweet.

FRIENDS

(B. Wilson/D. Wilson/ C. Wilson/Jardine)

ONE OF the most homespun songs the band has ever recorded – the lyric cannot be anything but autobiographical – this

classic waltz (a US Top 50/ UK Top 30 hit) is highlighted by harmonica and sterling vocals from Brian and Carl Wilson.

WAKE THE WORLD
(B. Wilson/Jardine)

BUOYED by an amusingly rotund tuba, this track nestles cosily on the overall groove. Brian and brother Carl handle the lead vocals neatly, while the group chorus (excluding an absent Mike Love) is... just so.

BE HERE IN THE MORNING
(B. Wilson/D. Wilson/ C. Wilson/Love/Jardine)

ANOTHER waltz, featuring Alan Jardine singing almost castrato, powerful group harmonies (again minus Love) on the chorus behind Carl and name checks for the Wilson's cousin (Steve) Korthof, road manager (Jon) Parks – not Van Dyke, as many assumed – and then-manager (Nick) Grillo.

WHEN A MAN NEEDS A WOMAN
(B. Wilson/D. Wilson/ C. Wilson/Jardine/Korthof/Parks)

BRIAN saunters through the joys of parenthood on this utterly inoffensive number.

PASSING BY
(B. Wilson)

ALTHOUGH lyrics were written to this samba-styled number, Brian Wilson chose to indicate the melody line with a highly effective wordless vocal glide.

ANNA LEE, THE HEALER
(Love/B. Wilson)

BASED ON a real person, this song's instrumental backing track behind Love's lead vocal harks back to *Smiley Smile*'s simplicity, while boasting superb group vocals.

LITTLE BIRD
(D. Wilson/Kalinich)

DENNIS Wilson's first "proper" composition hints at the potential lurking beneath a rough and ready exterior. A surprisingly gentle number benefits from both its composer's plaintive tones (brother Carl also takes a line) and strong group harmonies. The tag reprises a riff from *Smile*'s "Child Is Father To The Man".

BE STILL
(D. Wilson/Kalinich)

EVOCATIVE, even if slightly dirge-like, this Dennis Wilson solo performance was once thought to be a

Charles Manson song... not so, but we'll hear more of him later.

BUSY DOIN' NOTHIN'
(B. Wilson)

THE VERY finest of Brian Wilson's "slice of life" numbers (he's the only Beach Boy on the track), his gently understated lead on this essentially solo outing enhances the mood of quiet indolence. The directions, incidentally, are accurate; if you knew where to start, you'd wind up in front of Wilson's Bellagio Road house.

DIAMOND HEAD
(Vescozo/Ritz/Ackley/B. Wilson)

AS SESSION musicians Al Vescozo, Lyle Ritz and Jim Ackley are co credited on this atmospheric instrumental, it may be reasonable to assume that it developed from a studio jam... but some Wilson watchers contend that this may be recycled *Smile* material. As ever, proof is lacking, and as with the previous track, the only Beach Boy present is Brian.

TRANSCENDENTAL MEDITATION
(B. Wilson/Love/Jardine)

GENERALLY agreed to be one of the band's lesser musical efforts, this is, considering the subject matter, a strangely dissonant creation. Vocals and backing track often seem to be at odds, and the lyric achieves what many regard as the TM standard (i.e. somewhat uninspired).

WALK ON BY+
(Bacharach/David)

RECORDED just after the *Friends* sessions, this exceedingly brief pass at the Dionne Warwick classic has a vocal tag resembling the legendary Fire Music from *Smile*.

OLD FOLKS AT HOME/ OL' MAN RIVER+
(Foster-Hammerstein/Kern)

RECORDED at the same session as the preceding title, it's presumably Brian Wilson picking his way through the American classic, 'Swanee River', before leading the rest of the band into a song forever associated with the gravel-voiced Paul Robeson. Splendid group vocals are matched by a sprightly backing track driven by a humorous horn arrangement and iced by a cheerful harmonica.

20/20

Capitol SKAO 133 [LP] CDP 7 93697 2 [CD]; released February 1969

AS THE FINAL ALBUM UNDER THEIR CAPITOL RECORDS CONTRACT, AND GIVEN the antipathy between group and label, the fact that 20/20 was less a cohesive project, and more a resting place for sundry odds and ends, spiced with several new tracks, was hardly surprising. What was unexpected was the relative strength of the material, and the emergence of Dennis Wilson both as a composer and a producer... but 20/20 really marked Carl Wilson's assumption of overall creative control of The Beach Boys (a somewhat forced situation as Brian Wilson began his long retreat from recording, composing, The Beach Boys and, ultimately, daily life itself).

20/20 fared somewhat better than *Friends* in the US chart – comfortably into the Top 100 – but one fact was incontrovertible: The Beach Boys were still musical lepers in their native land. It would require a change of label and management before the slow climb back to favour could commence. In Britain, as ever, things were quite different: the LP became the group's first non-compilation to reach the Top 3 since *Pet Sounds*, although admittedly its chart life was relatively brief.

DO IT AGAIN

(B. Wilson/Love)

INSPIRED by a day Mike Love spent surfing, and allegedly based on 'Underwater', a 1961 instrumental by The Frogmen on the Candix label (for whom The Beach Boys also recorded prior to signing with Capitol), 'Do It Again' was rush released just in time to catch the tail end of the summer of 1968 and, slightly surprisingly, just went US Top 20 (the last Beach Boys single to scale such heights for nearly eight years); even more remarkably, it became their second (and last to date) UK Number One single.

An insistent beat backing strong group vocals and a vintage Love lead on a gently nostalgic lyric make this a mid-period classic, produced by Brian and Carl Wilson. This is the only track on the album in mono, and the explanation is bizarre: when compiling the *Stack-O-Tracks* collection (*see below*), the band managed to lose the master tape. Luckily engineer Steve Desper had made a copy. The building sounds at the fade are part of an otherwise unreleased *Smile* track generally tagged 'The Woodshop' but properly titled 'I Wanna Be Around". The 1998 release *Endless Harmony* featured an early version of 'Do It Again' (with slightly different lyrics).

I CAN HEAR MUSIC
(Barry/Greenwich/Spector)

PRODUCED by Carl Wilson, and a US Top 30/UK Top 10 hit in early 1969, this cover of The Ronettes classic is felt by many to be the definitive version. Carl's vocal is sweetly robust, and the a cappella break is stunning.

BLUEBIRDS OVER THE MOUNTAIN
(Hickey)

FOR MANY years there was a rumour that Ersel Hickey was a pseudonym for Paul McCartney (who was about 16 when Hickey recorded the original). The truth is less glamorous: Bruce Johnston was cutting 'Bluebirds' as a solo single, but willingly surrendered ownership when the band found they were short of material for the album. Co-produced by Johnston and Carl Wilson and highlighted by Ed Carter's wailing guitar solo, maybe this was rather too straightforward for the declining fan-following still buying Beach Boys singles in 1968, and it struggled into the lower reaches of the US Top 100 (and the UK Top 40). A significantly more raucous Dutch 45 mix exists, and the 1983 *Rarities* album presented a "split" version.

BE WITH ME
(D. Wilson)

A DARKLY haunting ballad, heavy with strings and horns, sung and produced by Dennis Wilson. That Charles Manson allegedly had a hand in the writing may account for the ominous air pervading the song...

ALL I WANT TO DO
(D. Wilson/Kalinich)

STEPHEN Kalinich was the originally uncredited lyricist on this flat-out rocker with a less than subtle lyrical message – one for which Mike Love was perfectly suited. The non-musical fade, as you would expect from a Dennis Wilson production, is, according to engineer Desper, precisely what it sounds like.

THE NEAREST FARAWAY PLACE
(Johnston)

AN INSTRUMENTAL, by turns appealing and saccharine, produced by its writer. Vocals (note – vocals, not lyrics) were recorded, but never used (obviously).

COTTON FIELDS
(Ledbetter)

IT WAS Jardine's idea to cover this classic Leadbelly song, and he makes a fair job of the lead vocal. Co-produced with Brian Wilson, this is not the version released as a single (and titled 'Cottonfields' – one word); the latter, a UK Top 10 hit, appeared on LP only on the UK version of *Sunflower* and is included on both the *Rarities* CD and the 1993 CD boxed set. This was the last Beach Boys original single release on Capitol for seventeen years.

I WENT TO SLEEP
(B. Wilson/C. Wilson)

SOUNDING like a *Friends* out-take, this is another Brian Wilson 'lifestyle' item, a gently soporific experience perfectly in keeping with its title. Gossamer group vocals adorn a Brian Wilson production.

TIME TO GET ALONE
(B. Wilson)

THIS WALTZ-time song was originally produced by Brian Wilson for Redwood (see *Wild Honey*), and as re-recorded here by brother Carl, is one of the band's best songs of the late Capitol era. The vocals are uniformly excellent, and the resonant "deep and wide" stuns. A hidden treasure.

NEVER LEARN NOT TO LOVE
(Manson/D. Wilson)

ALTHOUGH not credited as such on any official release, it is now firmly established that Charles Manson's original 'Cease To Exist' was amended only marginally by Dennis Wilson, resulting in this mildly disturbing yet compelling ode to subjugation. Dennis takes lead vocal as well as producing, and this track was released as the B-side to the 'Bluebirds Over The Mountain' single, thus permitting Manson a fleeting taste of chart glory.

OUR PRAYER
(B. Wilson)

SEE *Smile* album.

CABINESSENCE
(B. Wilson/Parks)

SEE *Smile* album.

BREAK AWAY+
(B. Wilson/Dunbar)

RELEASED as a single in 1969, 'Break Away' completed the contractual commitment of The Beach Boys to Capitol Records. A UK Top 10 single and successful everywhere except the US (where it matched

'Bluebirds'), it was another autobiographical Brian Wilson opus. Brian, Carl Wilson, Love and Jardine all take a turn at the lead vocal on a Beach Boys classic that is almost a catalogue of their vocal expertise. Co-writer Reggie Dunbar was in reality Brian's father, Murry. A demo version, with Brian handling all the leads, is to be found on *Endless Harmony*.

CELEBRATE THE NEWS+

(D. Wilson/Jakobsen)

A COMPLEX song from Dennis Wilson, with excellent use of tympani on the fade, this is thought by many Beach Boys historians to be a comment by the drummer on the end of his relationship with Charles Manson, and was released as the B-side of the 'Break Away' single. Co-author Gregg Jakobsen co-produced and contributed lyrics to Dennis' critically acclaimed 1977 solo album, *Pacific Ocean Blue*.

WE'RE TOGETHER AGAIN+

(R. Wilson)

RECORDED just before the *20/20* sessions, and an excellent example of the group's block harmonies, a melody line from this song later resurfaced in *Sunflower*'s 'Deidre' (*see below*). The writer is the unrelated Ron Wilson, for whom Brian Wilson produced a single around this time. Despite the CD booklet credit, copyright documentation makes no mention of Brian, and additionally there is no evidence that this was the same Ron Wilson who was the drummer of The Surfaris, the California group most famous for 'Wipe Out'.

Sunflower

Brother-Reprise RS 6382/Stateside SSL 8251 (US/UK LP)
Epic ZK 46950 [CD]; released August 1970

ALMOST UNIVERSALLY REGARDED AS THE BEST BEACH BOYS GROUP ALBUM, *Sunflower* was the product of one of the band's more turbulent periods and emerged only after several line-up changes. That the album was released at all was a minor miracle: drifting without a recording deal after the release of the 'Break Away' 45, The Beach Boys were regarded with circumspection by the music industry, largely due to Brian Wilson's increasingly erratic behaviour, which was perceived as a commercial liability. Their eventual signing to Warner Brothers (and the reactivation of their own Brother Records) was down almost entirely to two people: company president Mo Ostin, with his long standing love of the band, and then-manager Nick Grillo, who convinced Ostin that Brian would be an active contributor.

Staggering away from the disintegrating Capitol relationship, it initially appeared that the group had walked straight into another war zone at Warners. Their initial submission, *Add Some Music*, was adjudged by the label to be weak, specifically in lacking an obvious single, and was rejected (which, apparently, Warners were not contractually entitled to do). Manfully, the group set to once more and at the second time of asking they apparently got it right (or maybe Warners' patience was exhausted) and it was belatedly released.

Catching the band in a rare post-*Smile* moment of unified creative harmony, *Sunflower* benefited not only from Brian Wilson's (largely) interested participation as performer, producer and composer, but also from Dennis Wilson's first creative peak and in no small part to the impeccable engineering of Steve Desper, working in the studio he designed at Brian's Bel Air house. Never had a stereo Beach Boys album sounded so good, so crisp and yet so warm... and never had a Beach Boys album sold so badly.

Despite excellent reviews, it charted for only four weeks in the US, peaking just outside the Top 150 (lower than any previous non-compilation), while achieving a Top 30 spot in Britain (albeit briefly). (Note: the original UK LP release included the single version of 'Cottonfields', which did not appear on CD until the Japanese only *Rarities* release, and was later included on the 1993 *Good Vibrations* CD boxed set, where it was re-titled 'Cotton Fields [The Cotton Song]'.)

SLIP ON THROUGH

(D. Wilson)

DENNIS Wilson would never be in better voice than on this rocker, a refugee from the original *Add Some Music* sessions. Inventive vocal lines weave in and out under his lead, whilst Brian Wilson's ethereal falsetto soars. A busy yet never cluttered instrumental track underpins it all. A middling triumph (and an unsuccessful single).

THIS WHOLE WORLD

(B. Wilson)

CLOCKING in at under two minutes, this is a genuine Brian Wilson masterpiece in miniature, effortlessly coasting through more chord and key changes than you could shake a stick at, with a sureness too long dormant. Brother Carl rises to the challenge with a crystalline vocal, the backup vocals are transcendent in all senses and as before, the engineering is an integral part of the creative process – impeccably clear and detailed. Utterly magnificent, this was also recorded for the *Add Some Music* album.

ADD SOME MUSIC TO YOUR DAY

(B. Wilson/Knott/Love)

WITH A lead deftly handed from member to member in a musical relay, and breathtakingly complex backing vocals beaming in from all points of the compass, this soaring ode to the healing power of music is irresistible in its sheer niceness. Another *Add Some Music* refugee and a low US Top 100 entry.

GOT TO KNOW THE WOMAN

(D. Wilson)

TEETERING on the brink of parody throughout, even super-stud Dennis Wilson eventually breaks up in the midst of a wonderfully overstated number that nonetheless still enshrines *Sunflower*'s basic tenets of overall excellence in every department. This recording actually dates from the final days at Capitol.

DEIRDRE

(Johnston/B. Wilson)

DEVELOPED from a musical theme first used in 'We're Together Again', Bruce Johnston delivers his first fully realised Beach Boys song. Vocals and backing track alike are firmly in the *Sunflower* mould, yet somehow a slightly clinical air pervades this recording from the close of the Capitol era.

IT'S ABOUT TIME

(D. Wilson/Burchman/Jardine)

ONE OF TWO tracks newly recorded for *Sunflower*, this head-down, flat-out high octane rocker

finds Carl Wilson in sterling vocal form. As with 'Slip On Through', busy, dense even – but never cluttered.

TEARS IN THE MORNING
(Johnston)

BRUCE JOHNSTON is in full romantic flow on this slightly saccharine ballad of love lost. An *Add Some Music* original (albeit slightly remixed), it's ably presented, but is still slightly at odds with the overall tenor of the rest of the album. Released as a single, it failed to chart.

ALL I WANNA DO
(B. Wilson/Love)

ANOTHER of the late Capitol recordings, featuring outrageous echo married with an inventive tape delay on Love's lead vocal, and Gothic synthesiser slabs and washes, all transforming a simple love song into an almost mystical aural experience. Steve Desper deserves major credit for a hidden treasure.

FOREVER
(D. Wilson/Jakobsen)

QUITE SIMPLY, the most beautiful ballad Dennis Wilson ever concocted and one of several superb group performances on this album. Brian Wilson's insouciant vocal line at the fade wonderfully expresses the instinctive, almost casual excellence permeating *Sunflower*. The last of the Capitol-era tracks.

OUR SWEET LOVE
(B. Wilson/C. Wilson/Jardine)

A THOROUGHLY good-natured amble by Carl and Brian, wandering here and there, never really going anywhere but enjoying the journey nonetheless. An *Add Some Music* survivor.

AT MY WINDOW
(Jardine/B. Wilson)

BASED loosely by Jardine on the Kingston Trio hit from 1960, 'Raspberries, Strawberries', Johnston supplies the required vocal sweetness to this delicate item, with Brian Wilson contributing the spoken section in somewhat stilted French (rough translation: "A sparrow has arrived and is sitting on my windowsill"). The final *Add Some Music* hold-over, the closing choral section was reprised for 'A Day In The Life Of A Tree' on the next album.

COOL, COOL WATER
(B. Wilson/Love)

BRIAN Wilson's most impressionistic offering so far, highlighted by inventive use of Moog synthesizer (played by Paul Tanner), 'Cool,

Cool Water' evolved from *Smile*'s 'Love To Say Da Da' – the Water section of 'The Elements' – and indeed, the strangely evocative water chant uniting the two sections is an original *Smile* recording. 'Cool, Cool Water' itself was first attempted during the *Wild Honey* sessions, and part of that recording – released on the 1993 box set – may well have been used here; the similarities are striking. Brian Wilson and Mike Love trade the lead over the band's ethereal backdrop. An edited US single release failed to chart.

Surf's Up

Brother Reprise RS 6453/Stateside SLS 10313 (US/UK LP), Epic ZK 46951 [CD]; released August 1971

BY THE TIME THE BEACH BOYS RELEASED THEIR 1971 ALBUM, THEIR STAR WAS once more in the ascendant, due to a renewed interest in the band from the rock press (most notably *Rolling Stone*, a nice irony considering it was that very magazine which had effectively excommunicated the band almost single-handedly back in 1967), and a string of landmark concerts, beginning at LA's Whiskey A-Go-Go and culminating at New York's Carnegie Hall. All that was needed was another album of the quality of *Sunflower* to cement the return of America's own band...

But, being The Beach Boys, everything in the garden was far from rosy. Dennis Wilson was working on a solo project with Darryl Dragon (a.k.a. Captain Keyboards, who soon afterwards achieved stardom with his wife, Toni Tennille, as The Captain & Tennille) and this, coupled with a self-inflicted hand injury which prevented him from drumming for over three years, reduced his contribution to *Surf's Up* to a minimal level (it's also rumoured that a disagreement with brother Carl on the sequencing of the album led to Dennis withdrawing his own compositions). Brian Wilson, for his part, appeared discouraged by the commercial failure of Sunflower (into which he had invested considerable effort) and preferred to work with his wife and sister-in-law (the resulting album, *Spring* – known in the UK as *American Spring* – was a homespun masterpiece, full of touches of his wayward genius: needless to say, it died a death despite excellent reviews).

The administrative side of the band was also undergoing upheavals, manager Nick Grillo finding himself increasingly sidelined by newcomer John Frank (Jack) Rieley III, who gradually assumed control over all aspects of The Beach Boys and imposed upon the new album project an uneasy sense of socio-politico-ecological awareness (and whose grandiose journalistic claims were later challenged – no matter, by then he was established). All these changes combined to make *Surf's Up* an album of far less artistic integrity than *Sunflower*, or for that matter, any of the Capitol releases. In fact, the LP's original title was *Landlocked*... that is, until a Warners employee observed: "If they call the album *Surf's Up* and include that song, we'll pre-sell 50,000 copies". His name was Van Dyke Parks, and he was absolutely correct. The US Top 30/UK Top 20 album was a critical and commercial success such as The Beach Boys had not seen for many years: but in the long run, the price was probably too high.

DON'T GO NEAR THE WATER

(Jardine/Love)

THIS OPENING track neatly outlines the main problems of *Surf's Up* in general: a slightly hazy production, uneasy lyrics (perhaps forced would be a better word) and an overall sense of trying rather too hard. The sentiment – if not the delivery – is laudable, and the use of Moog was innovative for its time, but the composers apparently found the words on the back of a breakfast cereal carton.

LONG PROMISED ROAD

(C. Wilson/Rieley)

CARL WILSON'S first major composition was a quasi-mystical reflection on the trials of life – that is, if Jack Rieley's lyric actually means anything. Lifted by a strident chorus and more Moog textures (mostly contributed by Steve Desper, as on the rest of the album), it fitted perfectly with the tenor of the times, aided by Carl's mellow lead vocal. Twice released as a 45 A-side, it limped into the bottom of the US chart the second time. A live version, recorded in 1972 at Carnegie Hall, was released in 1998 on *Endless Harmony*.

TAKE A LOAD OFF YOUR FEET

(Jardine/Winfrey/B. Wilson)

A HOLD-OVER from the *Add Some Music* album, this manual of pediatric care exudes an aimless charm. Brian Wilson's introductory vocal is taken up by Jardine doing his best Brian imitation on an oddly amusing song.

DISNEY GIRLS (1957)

(Johnston)

JOHNSTON has often been accused of being schmaltzy if not actually cloying, but here all the elements are finely balanced in a wonderfully evocative remembrance of a simpler, better time that probably never really existed, but should have. Johnston, as ever, is in fine vocal form, and this song was much-covered – by Art Garfunkel among others.

STUDENT DEMONSTRATION TIME

(Leiber/Stoller/Love)

THE BAND were performing 'Riot In Cell Block No. 9' (a Fifties favourite by The Coasters) as part of their live show at this time, and Love provided new lyrics to comment on the Kent State University riots of the previous year, when four students were killed by State Troopers sent in by President Nixon. A rau-

cous contrast to the preceding track, featuring police sirens and with Love's lead vocal processed to give a megaphone-like effect, this is undeniably effective, and equally out of step with the rest of the album musically. The new lyric is by turns inspired and forced (sadly rather more of the latter).

FEEL FLOWS

(C. Wilson/Rieley)

A NEAR solo performance by Carl Wilson utilises Rieley's repetitious alliteration to mesmeric effect in a shimmering tapestry of keyboards, guitars, Moog and layered vocals. Jazzman Charles Lloyd provides the flute solo, Woodrow Theus II contributes percussion.

LOOKIN' AT TOMORROW (A WELFARE SONG)

(Jardine/Winfrey)

HEAVILY phased, this sad little tale of itinerant workers is gently understated in a solo performance by its composer. Gary Winfrey's friendship with Alan dates back to pre-Beach Boys days. Strangely, on the original UK issue of *Surf's Up*, his name was omitted from the songwriting credits.

A DAY IN THE LIFE OF A TREE

(B. Wilson/Rieley)

JACK RIELEY claimed in a 1982 fanzine interview that Brian Wilson effectively tricked him into singing (?) lead on this stately eulogy to greenery, backed by Wilson himself on pump organ and featuring Van Dyke Parks on the coda. However, this is a strangely compelling track, the very gaucheness of Rieley's vocal enhancing the mood... or is it indeed a classic Brian Wilson put-on, as some suspect?

'TIL I DIE

(B. Wilson)

ONCE AGAIN, Brian Wilson bares his soul in song to devastating effect, the stark simplicity of the lyric intensifying the mood of resigned melancholy. The group vocal on the verse and especially on the fade is sumptuous. All in all, a strangely gorgeous realisation of despair. The so-called Desper mix of this track was included on *Endless Harmony*: essentially, what he did was to remove the vocals and loop the track to form an instrumental intro of subtle power and beauty.

SURF'S UP

(B. Wilson/Parks)

SEE *Smile* album.

Carl And The Passions – So Tough

Brother-Reprise 2MS 2083 [LP] Epic ZK 46953 [CD]; released May 1972

GOOD FORTUNE AND THE BEACH BOYS ARE SEEMINGLY NEVER DESTINED TO enjoy any lasting relationship. Following the modest commercial and greater critical success of *Surf's Up*, it all began crumbling (as usual, some cynics might note). A self-inflicted hand injury to Dennis Wilson removed him from the drum stool for the foreseeable future, while the equable Bruce Johnston was having severe doubts not only about Jack Rieley's motives, but also about his honesty, a situation resolved by Johnston's departure – amicably according to him, after a huge blowout with Rieley according to Brian – following the *So Tough* sessions. The yawning gaps thus created were swiftly plugged by drafting in the rhythm section from Carl Wilson's protégés, a South African band called Flame. Strangely, no-one batted an eyelid at the quintessential white American band suddenly acquiring two non-white members (nor commented on this early instance of integration) in guitarist/bassist Blondie Chaplin and drummer/keyboard player Ricky Fataar.

A further unbalancing factor was Brian Wilson. If his minimal presence on *Surf's Up* had been effectively masked by using old vocal tracks, he was all but invisible on *So Tough*, preferring to work with his wife and sister-in-law on the highly regarded collector's item, *Spring* (*see above*), hence the scattered compositional credits. *So Tough* has been called "the four singles album" by more than one noted Beach Boys fan, and it's true – there's the Brian Wilson/Rieley pair, the Flame single, the Dennis brace and the TM duo, all making for a fragmented album which, whatever the credits may claim, was largely recorded in ten frantic days in late 1971.

In the US, the album came paired with *Pet Sounds*: Warners had acquired the rights to all the Capitol post-*Party* albums and, in a burst of inspired lunacy, decided to issue them in tandem with new material... and according to the terms of the contract, *Smile* was part of the deal too! The poor sales of *So Tough* – propping up the US Top 50 – and unfavourable comparisons universally evoked with the older album, soon lowered the boom on this bright idea (but the band still had to cough up $50,000 in 1973 when Smile failed to appear). *So Tough* made the UK chart for a single week.

The production credit for the album reads "Produced by Brian Wilson, Dennis Wilson, Carl Wilson, Mike Love, Alan Jardine, Ricky Fataar, Blondie Chaplin. Especially Carl." Actually, everybody produced their own cuts – Brian excepted – with Carl exercising executive control. This was the first

album not wholly engineered by Steve Desper since *20/20*... and it shows. The cover art, however, is outstanding, and the strange title harks back to a high school band name that Brian once threatened little brother with.

YOU NEED A MESS OF HELP TO STAND ALONE

(B. Wilson/Rieley)

A BRIAN Wilson composition of some vintage (originally entitled 'Beatrice From Baltimore'), this somewhat ragged, yet insistent, track hints at what the band could have become with greater self-belief. The newcomers are nicely integrated and although the production's rather grungy, in all it's a neat track. For once, Jack Rieley's lyric is both fitting and comprehensible. Carl Wilson supplies a gritty (and poorly double-tracked – but it doesn't matter) vocal, and the moving chorus works nicely. The first single from the album, it failed to chart.

HERE SHE COMES

(Fataar/Chaplin)

IT MIGHT be on a Beach Boys album, but that doesn't make it a Beach Boys track. If you've never heard the *Flame* album, then this is exactly how it sounded – boring, overlong and self-indulgent. Fataar and Chaplin trade the lead, and while other band members presumably appear on the song, you'd never know.

HE COME DOWN

(Jardine/B. Wilson/Love)

ONE OF Mike Love's and Alan Jardine's more successful devotional efforts, exuding a palpable sense of enjoyment from all concerned on a worthwhile track. Mike and Blondie Chaplin take the lead vocals, and the backups, though loose, entice – especially the triumphant "Yes I Believe It!!" (which sounds much better than it looks in print). As for the lyric... well, it's a TM song, OK?

MARCELLA

(B. Wilson/Rieley)

A GEM, even if Rieley's words are as near gibberish as makes no difference. Even more than 'A Mess Of Help', this shows how the band could have evolved in the Seventies. A rolling track married to some of the best group vocals since *Pet Sounds* and topped with cracking leads from Carl Wilson and Love – not to mention a wondrous moving harmony tag – make this a middle period classic, shamefully neglected and, according to Carl Wilson, featuring a vocal contribution from brother Brian. Before Rieley's tinkering, the song concerned Brian's favourite masseuse, and is the final

resting place of a melody dating back to 'All Dressed Up For School'. The CD reissue corrected a strange fault during the chorus present in every vinyl version. The second track to be released as a single, just missing the US Top 100.

HOLD ON, DEAR BROTHER

(Fataar/Chaplin)

MORE countrified than their previous offering, but equally tedious... and seeming all the worse after such a corker.

MAKE IT GOOD

(D. Wilson/Dragon)

PURLOINED from the solo project on which Dennis Wilson and Daryl Dragon (pre-Captain & Tennille) were working, this pseudo-Wagnerian soundscape is affecting but also mildly irritating, because it doesn't get anywhere. Dennis emotes tremulously and overdubs himself to great effect on a track that really needs a synthesiser instead of strings. Engineered by Steve Desper, and thus mixed for true quadrophonic sound – an amazing aural experience!

ALL THIS IS THAT

(Jardine/C. Wilson/Love)

EVOLVING from a track Alan Jardine based around the Robert Frost poem, 'The Road Not Taken', this is the album's quiet highlight, and arguably the best TM-influenced song ever written. Shimmering, hypnotic and beguiling, the vocals from all three composers are gently compelling, the lyric (for once) doesn't jar – in all, probably the best Beach Boys song that Brian Wilson had nothing to do with.

CUDDLE UP

(D. Wilson/Dragon)

ALSO FROM Dennis Wilson's solo project, but originally recorded during the *Surf's Up* sessions as 'Old Movie', this is a far better realisation of emotion than 'Make It Good', and more of a group effort, whose melody also surfaced in an unreleased Dennis song, 'Barbara', dedicated to his then wife. Dennis' vocal is as haunting as ever, and Desper's engineering renders a dense track surprisingly uncluttered.

Holland

Brother-Reprise MS 2118 (LP+EP) Epic ZK 46952 [CD]; released January 1973

By the summer of 1972, Jack Rieley's influence over The Beach Boys was such that his word was effectively law, and the most obvious result of this state of affairs was the *Holland* escapade. Ostensibly, the reasoning behind the project was soundly based: during an extensive European tour that summer, the band would relocate *en masse* to The Netherlands, there to concentrate on recording a new album without the distractions Los Angeles afforded.

The reality was far simpler and less businesslike – Rieley was totally enamoured with the Dutch way of life, decided he wanted to live there... and that was that. Preparations for the exodus were as farcical as they were minimal: assuming that the accommodation required could be easily arranged, and that adequate studio time and facilities would be similarly organised, the advance guard were stunned to discover every Dutch studio either booked solid or technically inadequate. Further inquiry revealed a desperate housing shortage, rendering the original plan of basing the band in Amsterdam unworkable. The eventual outcome resulted in The Beach Boys party being scattered up to 30 miles away.

The studio problem was solved in a far more dramatic manner: the band rashly commissioned a custom-built board from engineer Steve Moffit. All he had to do was build it in LA, dismantle it, ship it to Holland and reassemble it in a barn in Baambrugge (staying on to work it) in less than three months. Not surprisingly, the first test produced nothing but equal amounts of frustration and bad language; the wonder of it was that anything ever worked.

But it did, eventually, by which time a most-unwilling Brian Wilson had also been lured to Holland, a feat achieved by the simple strategy of everyone else (including his entire household) flying on ahead and leaving him behind in California, bereft of his life support system (even so, it took three attempts to get him on the flight). Once overseas, he continued his indolent lifestyle, and contributed little to the project. In fact, very few completed songs were cut in Holland: most of them were finished up after the return to California.

The initial version of *Holland* submitted was, all things considered, a minor masterpiece. However, Warners were not so easily impressed. Once again there was no obvious single... and once again Van Dyke Parks held the solution. His intervention led to the weak 'We Got Love' being replaced by 'Sail On, Sailor'. *Holland* achieved a respectable US Top 40/UK Top 20

position after generally good reviews, and is widely regarded by fans as the best album by the band without much help from Brian. It was also Jack Rieley's nemesis: staying behind in Holland, he intended to manage The Beach Boys at a remove of some 8,000 miles, which provoked a rare act of unity from the band. They sacked him.

SAIL ON, SAILOR

(B. Wilson/Almer/Rieley/ Kennedy/Parks)

AS WITH most perceived Beach Boys history, the saga of the inclusion of this track on *Holland* is questionable. According to Van Dyke Parks, he sat Brian Wilson down at a piano, told him to write a song and arrived at Warners offices about half an hour later with a cassette copy of 'Sail On, Sailor'... which is true as far as it goes, but Brian had already recorded an early version with Steve Desper engineering back in late 1971. (Despercontends that the *Holland* version "sounds awfully like the one I recorded").

Rieley and Tandyn Almer appended new lyrics and the result was the best Brian Wilson/Beach Boys song for many a year, complex lyrically yet musically accessible. Blondie Chaplin's lead is his best work with the band, but why Ray Kennedy merits a co-composer credit has long been a mystery, although his version with KGB (the 'supergroup' of Kennedy, Barry Goldberg and Mike Bloomfield) allegedly features Brian's original lyrics. As a US single, it charted twice, in 1973 and in 1975, when it just made the Top 50.

STEAMBOAT

(D. Wilson/Rieley)

A SUITABLY chugging track survives some truly impenetrable Rieley lyrics, which Carl handles with grace, if not exactly comprehension.

CALIFORNIA SAGA: BIG SUR

(Love)

APPARENTLY, The Beach Boys needed the perspective afforded by several thousand miles distance to fully appreciate their home state, and this suite expresses that view in three stylistically disparate sections. Love's ode to the mid-California coastline (originally cut during the post-*Sunflower* sessions with a 4/4 tempo as opposed to the waltz-time of this version) works nicely enough as both tribute and travelogue.

CALIFORNIA SAGA: THE BEAKS OF EAGLES

(Jeffers/Jardine/Jardine)

BASED ON Robinson Jeffers' poem, *Jeffers' Country*, with additions by Lynda Jardine and musical frag-

ments from husband Alan, this section suffers from a malaise common to most spoken word recordings – it doesn't bear repeated listening, especially Jardine and Love's earnestly placid recitation. The musical snatches are frustratingly good, and deserved to become a full song.

CALIFORNIA SAGA: CALIFORNIA

(Jardine)

INTRODUCED by a rare Brian Wilson vocal, this first cousin of 'California Girls' swings along with good humour and energy, Mike Love's excellent lead vocal surfing on a spirited wave of diamond-cut harmonies, and overcoming a slightly self-conscious lyric. The remixed single version (a minor US chart entry, and a UK Top 40 hit) appears on the *Ten Years Of Harmony* compilation (but not the US CD version – see below).

THE TRADER

(C. Wilson/Rieley)

AFTER HIS creative hiatus on *Carl And The Passions*, Carl Wilson increases his store of excellent compositions (and productions) with this searing condemnation of the plight of the Native American, then and now. Rieley proves that he can deliver the lyrical goods in the first half before the soft-centred mysticism of the more reflective second section. Carl is in superb voice throughout, and the soaring multi-layered background vocals are awesome. The introductory "Hi!" is Carl's three-year-old son Jonah.

LEAVING THIS TOWN

(Fataar/C. Wilson/Chaplin/Love)

EVEN bolstered by classic Beach Boys moving harmony, this is a plodding excuse for a song, superior to the "Flame" tracks on *Carl And The Passions* admittedly, but still below the standard required.

ONLY WITH YOU

(D. Wilson/Love)

CARL WILSON'S sweetly understated delivery of one of his cousin's better lyrics, and his brother's melody, meanders to considerable emotional effect. Lovely.

FUNKY PRETTY

(B.Wilson/Love/Rieley)

RUMOUR has it that Brian Wilson (drummer on this track) is audible during the fade of this diffuse number, but even without him, it's awfully busy, with melodies and vocal lines coming and going without so much as a by-your-leave... and without leaving much impression, either. A rotated lead vocal doesn't help any more than the truly lyrically nonsensical middle-eight.

MOUNT VERNON AND FAIRWAY (A FAIRY TALE)

(a) Mt. Vernon And Fairway (theme)
(B. Wilson)

(b) I'm The Pied Piper (instrumental)
(B. Wilson/C. Wilson)

(c) Better Get Back In Bed
(B. Wilson)

(d) Magic Transistor Radio
(B. Wilson),

(e) I'm The Pied Piper
(B. Wilson/C. Wilson)

(f) Radio King Dom
(B. Wilson/Rieley)

THOUGH less than thrilled to be in Holland, Brian Wilson wrote this Fairy Tale, an engagingly eccentric whimsy incorporating childhood recollections and capable of interpretation on several levels. Narrated by Jack Rieley (who claims he had to ad-lib the last 90 seconds) and with Brian supplying the spaced-out Pied Piper voice, as with 'The Beaks Of Eagles', it's the musical fragments which catch the ear. Thankfully the release of the 1993 box set saw them presented minus voiceovers and processing, revealing some wonderful musical moments. The rest of the band's reaction to Brian's major submission for *Holland* was strongly negative, and the eventual decision to include the Fairy Tale as a bonus EP (with a Brian Wilson designed sleeve) was grudging.

The Beach Boys In Concert

Brother-Reprise 2MS 6468 [LP], Epic ZK 46954 [CD]; released November 1973

AS SEEMED INEVITABLE AT THIS PERIOD IN THE BEACH BOYS' RELATIONSHIP with Warner Brothers, they delivered their fifth album only for it to become their third rejection. *In Concert* was originally a single disc, and was apparently very nearly rejected again when re-presented as a double album (unfortunately minus 'Jumpin' Jack Flash' and 'You Need A Mess Of Help...' – apparently all the tracks on the double album were different performances). Ironically, it became the highest charting (US Top 30) and best selling Beach Boys album for Warners to date, doubtless a reflection of their increasingly impressive live reputation (on the strength of this, and in the absence of new studio material, *Rolling Stone* voted them Band Of The Year in 1974).

In Concert is an excellent document of the band's live prowess in the Seventies, and also illustrates just how they integrated the classics with then-new material and a few obscurities such as 'Let The Wind Blow'. Sadly, it wouldn't be long before the oldies reclaimed centre stage – some of the between song chat hints at the undercurrents already at work in the band. The 2000 Capitol reissue of this album was slightly different from the original CD release in that some inter-song patter was restored to aid the flow.

The line-up for the concerts from which this album was selected included five additional musicians: Carly Munoz (keyboards), Robert Kenyatta (woodwinds), Billy Hinsche (guitar/keyboards), Mike Kowalski (drums/ percussion), and Ed Carter (bass).

FULL TRACK LISTING (lead vocalists in brackets): **1** 'Sail On Sailor' (Blondie Chaplin); **2** 'Sloop John B' (Carl Wilson, Mike Love); **3** 'The Trader' (Carl); **4** 'You Still Believe In Me' (Alan Jardine); **5** 'California Girls' (Mike); **6** 'Darlin'' (Carl); **7** 'Marcella' (Carl, Mike); **8** 'Caroline, No' (Carl); **9** 'Leaving This Town' (Blondie); **10** 'Heroes And Villains' (Alan, Carl); **11** 'Funky Pretty' (Carl, Blondie, Alan, Mike); **12** 'Let The Wind Blow' (Carl); **13** 'Help Me, Rhonda' (Alan); **14** 'Surfer Girl' (Group, Alan); **15** 'Wouldn't It Be Nice' (Alan, Mike); **16** 'We Got Love' (Ricky Fataar); **17** 'Don't Worry Baby' (Alan, Carl); **18** 'Surfin' USA' (Mike, Alan); **19** 'Good Vibrations' (Carl, Mike); **20** 'Fun, Fun, Fun' (Mike).

WE GOT LOVE

(Chaplin/Fataar/Love)

WISELY removed from *Holland* to accommodate 'Sail On Sailor', this is another meandering item from the ex-Flame members, further handicapped by dippy devotional lyrics from Mike Love. The band strives to work up a sweat on this live version, but somehow it never really takes off. The studio version – mistakenly pressed up on about 300 German copies of *Holland* (though not listed on the label) – is truly limp.

15 Big Ones

Brother-Reprise MS 2251 [LP] Epic ZK 46955 [CD]; released July 1976

THE BAND'S FAILURE TO SUSTAIN THE (RECORDING) CAREER MOMENTUM generated by *Holland* and *In Concert* may seem surprising, but two factors contributed: firstly, Brian Wilson simply didn't want to work with the band anymore, a state of affairs hastened by his declining physical and mental condition... and secondly, the astonishing success of Capitol's *Endless Summer* compilation (a 1974 US chart-topper which spent years in the charts, and was assembled with such care that the wrong versions of two songs were used) and its UK equivalent, *20 Golden Greats*, the first ever Beach Boys LP to top the British chart. These albums not only exposed a new generation of fans to the classic songs (thus creating a new live market) but also sabotaged any creative leanings the band still harboured: bluntly, why struggle to come up with new material in the studio when you can reprise the hits night after night on stage, please the fans and pull in megabucks in the process?

Initially, an equilibrium of sorts existed on the stage, allowing songs like 'Marcella', 'Feel Flows' and 'All This Is That' to sit alongside the hits, but slowly the latter regained prominence, to Carl Wilson's particular frustration; becoming America's premier grossing regularly touring act was scant compensation.

However, there was an unexpected side effect: having heard Brian's songs, everyone wanted to know where he was, and what he was doing. Not much, was the answer. Although still composing, he was a virtual recluse, rarely in the studio, and his mental state was slipping away from sanity. Thus, in a move which seemed sensible at the time, but had far-reaching and ultimately catastrophic consequences, Marilyn Wilson hired Eugene Landy, a therapist with a reputation for getting results with difficult clients via a regime of complete control over their every waking hour. Initially, it seemed to work: Brian began to shed weight and show a renewed interest in recording.

At this point, bells began ringing over in The Beach Boys camp: an attempt to record a new album at Jim Guercio's Caribou Ranch studio in late 1974 had collapsed with only a handful of songs sketched out... maybe Brian could do the trick, and a new Beach Boys album, produced by – or even just featuring – Brian Wilson, released in America's Bicentennial year, surely couldn't fail.

The album that became *15 Big Ones* (an earlier, ironic, title was *Group Therapy*) underwent several changes in format before release. According to Carl and Dennis Wilson, the original game plan was for Brian to ease back

into production by recording an album of oldies, then one of new material. This was revised to a double album, and then to the single LP eventually released, largely because Brian, after recording over a dozen oldies and a handful of new tunes, announced he'd done enough, and that the album was finished. Recurring reports of studio arguments and emerging divisions within the band may have coloured his decision...

15 Big Ones – the title referring to both the band's age and the number of tracks – duly screamed into the US Top 10 (passing *Endless Summer* on the way)... and descended even faster (again passing the Capitol compilation), also briefly charting in Britain. An album lacking cohesion, the contrast in production with the 'classic' period was noted, and adjudged wanting, although Brian's extensive use of synthesiser textures was five years ahead of the pack. The "Brian's Back!" promotional hype surrounding the whole project backfired, mostly causing critics to observe that if this was Brian "back", there was still a fair way to go.

ROCK AND ROLL MUSIC

(Berry)

THE FIRST single from the album, and the band's first US Top 5 hit since 'Good Vibrations' (but a minor UK Top 40 hit), this energetic cover of the Chuck Berry classic rolls along with high ideals, yet sounds somehow detached: Love's lead vocal is competent, but lifeless. Though the single mix differs in several respects from the LP track, the Box Set version is the LP mix, as the 45 master had deteriorated beyond redemption.

IT'S O.K.

(B. Wilson/Love)

THE SIXTIES revisited! Great backing vocals, a wonderfully 'dumb' bass vocal from Dennis and a throwback lyric triumph over a slightly pedestrian track. Only Mike Love can sing "in the sum-sum-summertime" like that convincingly. Splendid, even if the basic track – featuring Roy Wood on drums and Wizzard on sax – hails from late 1974. The second single from the album, and a US Top 30 hit – just.

HAD TO PHONE YA

(B. Wilson/Love/Rovell)

ALL THE band take a line or two of the main vocal – in order, Mike-Alan-Carl-Dennis – but it's Brian's tag that, well, alarms; gruff shading into hoarse, the result of a four-packs-a-day cigarette habit. Aside from that, this is harmless enough, if not original. Brian first recorded a far sparser synth-based version of this in 1973 with Spring (his wife and sister-in-law Diane, the Rovell in the credits).

CHAPEL OF LOVE
(Spector/Barry/Greenwich)

BRIAN Wilson's 'new' voice is showcased here in all its roughness, yet it's somehow strangely affecting in this urgent and largely synthesised cover of the Dixie Cups' 1964 US chart-topper.

EVERYONE'S IN LOVE WITH YOU
(Love)

CONSIDERING he wrote the dippy lyric of this TM-inspired ode, Mike Love seems to be having unusual trouble with the phrasing. A delicate track and backing vocals featuring the Captain & Tennille don't quite overcome the earnestness of intent. Flute trills by Charles Lloyd.

TALK TO ME/ TALLAHASSEE LASSIE
(Seneca-Slay/Crewe/Piscariello)

A STRAIGHT cover of Freddy Cannon's 'Tallahassee Lassie' would have been a far better idea, if the 23 second insert here is anything to go by. Carl Wilson puts some real grit into the vocal, and the arrangement intrigues. 'Talk To Me', despite Carl's lead, merely crawls along.

THAT SAME SONG
(B. Wilson/Love)

A FAR SIMPLER production than the rest of the album suits this strange little amble through the history of song. Brian Wilson puts his all into the vocal, and must have really liked the track, as he reused the main riff for the 'Rio Grande' suite on his 1988 solo album.

TM SONG
(B. Wilson)

RECALLING the staged studio fights of early albums, the intro to this devotional paean sits uneasily with a bubblegum backing track and kindergarten lyric. Alan Jardine sounds rightly embarrassed.

PALISADES PARK
(Barris)

WITH A basic track recorded at Western, engineered by Chuck Britz, this is easily one of the highlights of the album. It swings along effortlessly and with a real sense of conviction, not least in Carl Wilson's vocal. Yes, it recalls 'Amusement Parks USA'... that was a good one too. How bizarre that two Freddy Cannon classics should be covered on the same album...

SUSIE CINCINNATI

(Jardine)

INCLUSION on *15 Big Ones* was the third outing for this *Sunflower*-era recording; previously it was the B-side for two singles, 1970's 'Add Some Music To Your Day' and 1974's ultra-rare 'Child Of Winter' Christmas 45 (both were different mixes). An undemanding rocker, with a sassy lead from its composer, the subject of the song was a real cabbie, one Joellyn Lambert... from Cincinnati, of course. The third single from the album, it failed to chart.

A CASUAL LOOK

(Wells)

A NOTICEABLY nasal vocal by Love and a notably excellent one from Jardine can't quite redeem another slightly leaden cover of a 1956 US hit by The Six Teens.

BLUEBERRY HILL

(Lewis/Stock/Rose)

WITH A restrained intro suddenly exploding into controlled cacophony and a matching lead from Love, this Fats Domino classic is one of the better covers. Bruce Johnston guests on piano.

BACK HOME

(B. Wilson/Norberg)

ALTHOUGH the song itself dates from 1962, and featured on a rejected early version of *Sunflower*, this was recorded in late 1975 when Brian visited a Dennis Wilson session. Judging from his lead vocal, Brian had a whale of a time. A literal back-to-my-roots song.

IN THE STILL OF THE NIGHT

(Parris)

YET ANOTHER plodding doo-wop cover (of the 1956 Five Satins masterpiece) notable for two vocal contributions – Brian Wilson's still-intact and soaring falsetto and Dennis' sadly off-key rasp.

JUST ONCE IN MY LIFE

(Goffin/King/Spector)

BRIAN Wilson's in undeniably ropey vocal form here, contrasting poignantly with Carl's effortless glide. The keyboard based backing track enhances the grainy texture of this cover of the 1965 US Top 10 hit for The Righteous Brothers, making it one of the highlights of the album. To be played at high volume...

Beach Boys '69

(The Beach Boys Live In London)

Capitol ST 11584 [LP] CDP 7 93697 2 [CD]; released November 1976

Capitol in America, sensing that any Beach Boys product could probably hitch a free ride into the charts on the coat-tails of *15 Big Ones*, cast an eye over their back catalogue once more... and discovered a whole live LP, still unreleased in the States. According to Bruce Johnston, it should never have been released anywhere! He claims that when EMI in London babysat the tapes of a live show, someone copied them and, without the band's knowledge or consent, mixed an album out of them, released (unsuccessfully) in the UK in 1970 as *Live In London*. The tapes then remained in Capitol's vaults, gathering dust. Contrary to the sleeve claims, *Live In London* was not recorded at the London Palladium, nor at Finsbury Park Astoria (a.k.a. The Rainbow in the Seventies) on December 1, 1968 (which was the date of the Palladium gig); the best guess is the December 8 Finsbury Park show. Capitol were right: the album reached the US Top 75.

Live In London caught the band at a transitional stage in their career, introducing more obscure material among the hits (and a then unreleased out-take, the concert encore of 'All I Want To Do': a studio version of this song appeared on 20/20, and the live version first surfaced on the 1983 *Rarities* album). As their US popularity waned in 1970, they had turned increasingly to foreign markets, especially Europe and in particular England, where they could seemingly do no wrong. *Live In London* consists of their whole 1968 set (the aforementioned outtake/encore excepted), and the improvement in musicianship from the 1964 live album is impressive (boosted by the addition of a horn section and long serving guitarist "Steady" Eddie Carter), as is their presentation of complex material ('Wouldn't It Be Nice' and 'Good Vibrations') and vocal prowess; anyone seeking to follow Mike Love's urging to "hear all our mistakes" on 'Their Hearts Were Full Of Spring' will be disappointed. The singing here, as elsewhere on the album, is uniformly faultless. Back then, Love really was an ace front man.

Full track listing with lead vocalists: **1** 'Darlin" (Carl Wilson); **2** 'Wouldn't It Be Nice' (Alan Jardine, Mike Love); **3** 'Sloop John B' (Carl, Mike); **4** 'California Girls' (Mike); **5** 'Do It Again' (Mike); **6** 'Wake The World' (Carl & Alan); **7** 'Aren't You Glad' (Mike, Alan, Carl); **8** 'Bluebirds Over The Mountain' (Mike). **9** 'Their Hearts Were Full Of Spring' (Group); **10** 'Good Vibrations' (Carl, Mike); **11** 'God Only Knows' (Carl); **12** 'Barbara Ann' (Group).

The Beach Boys Love You

Brother-Reprise MSK 2258 [LP] Epic ZK 46956 [CD]; released April 1977

BRIAN WILSON'S DISTASTE FOR RECORDING WAS EVIDENTLY SHORT-LIVED, for he spent almost all of late 1976 and early 1977 in the studio, essentially cutting solo material with brothers Carl and Dennis occasionally lending a hand. It was also at this time that the services of Landy were dispensed with, his demands and fees alike having become excessive. Several unreleased album titles – some dubious – exist from this period and one, *Adult Child*, came close to being released in late 1977. However, only *The Beach Boys Love You* (originally *Brian Loves You*) saw the light of day.

It's an album which polarises opinion among Beach Boys fans and commentators, hence a chart position in the US Top 60/UK Top 30. Some dismiss it for the rough and ready production, Brian's even rougher vocals, and the idiosyncratic song structure and subject matter... others cherish the album for just those reasons, and because it is, title notwithstanding, almost a Brian Wilson solo album. Carrying the synthesised textures of *15 Big Ones* a logical step further, this is arguably Brian Wilson's true comeback album, and a generally satisfying one at that. As a glimpse into his world, it's a fascinating aural document.

LET US GO ON THIS WAY

(B. Wilson/Love)

CARL Wilson does big brother proud on this energetic opener on which Brian plays all instruments (bar the sax by Steve Douglas) and supplies all the backing vocals. Love might have written himself a better middle-eight, but a spanking start to any album.

ROLLER SKATING CHILD

(B. Wilson)

CARL's spare guitar licks aside, it's another solo Brian performance, topped off neatly by Love and Jardine on lead vocals, and a gruff tag from the composer himself. Another gutsy track... and "well oh my/oh gosh/oh gee" may just be the best lyric ever penned.

MONA

(B. Wilson)

MAYBE it's the lack of a middle-eight, but, catchy as this cut is, it's not quite up to the standard set by its predecessors. Dennis Wilson's lead vocal struts along nicely, and Brian manages a lyrical tip of the hat to Phil Spector.

JOHNNY CARSON

(B. Wilson)

ANSWERING his own question "why isn't there a song about Johnny Carson?" Brian came up with a truly left-field opus praising the chat show host and US national institution. Love and Carl Wilson's vocals are nicely tongue in cheek, the group backing vocals are solid, and another solo Brian instrumental track underpins it all. By now, the listener has either thrown the disc out of the nearest window, or is dancing around the room shouting "yes, yes, more, more!!" It's that kind of track on that kind of album.

GOOD TIME

(B. Wilson/Jardine)

SUDDENLY Brian Wilson has regained his voice! Well, no... actually this recording dates from the *Sunflower* era, hence the somewhat lighter production values, horns and solid group vocals (which were much more prominent on the original mix). A 1972 Spring version, also produced by Brian, utilised the original backing track and vocals, adding Moog slabs over the tag. Brian's "hey" isn't a new addition, having been on the multi-track all along: a nice song, but somewhat out of place here.

HONKIN' DOWN THE HIGHWAY

(B. Wilson)

A GLITCH in the remastering of the original CD reissue caused the drum intro of the original vinyl version to go AWOL, a shortcoming rectified on the 2000 re-reissue. A medium rocker, perhaps not up to the overall album standard but pleasant enough (if unsuccessful as a 45). Jardine's lead vocal replaced Billy Hinsche's original before release.

DING DANG

(B. Wilson/McGuinn)

A LATE 1973 recording and yes, it's fluff (and yes, it's *that* McGuinn). Amusing (once), and above all, short. Love enters the party spirit.

SOLAR SYSTEM

(B. Wilson)

IT MAY sound like a completely solo performance from Brian Wilson on this recollection of a childhood hobby, but in fact all of the band contribute vocally. Even if the staunchest fans concede a dodgy lyric, the fairground-influenced track disarms... but why no mention of Uranus? Truly a cosmic mystery.

THE NIGHT WAS SO YOUNG

(B. Wilson)

A WONDERFULLY yearning ballad with soaring falsetto from Brian Wilson, heartfelt (if ingenuous) lyric ably handled by Carl over a less dense than usual track, this song reportedly documents one of Brian's more tangled relationships of the late Seventies.

I'LL BET HE'S NICE

(B. Wilson)

THERE'S a tape in circulation of Brian demo-ing *Love You* material for the rest of the band, and you can almost hear jaws dropping when he plays this. A painfully honest letter to a lost love, Brian and Dennis trade gruff verses to great emotional effect, but Carl's middle eight is seamlessly superlative, and the group tag is just icing on the cake. Wonderful stuff.

LET'S PUT OUR HEARTS TOGETHER

(B. Wilson)

AGAIN, Brian comes up with the lyrical goods in this homespun duet with his then-wife Marilyn... but double-tracking would have helped. Emotion should only be so raw.

I WANNA PICK YOU UP

(B. Wilson)

BRIAN and Dennis again trade verses on this plodding out-take from the *15 Big Ones* sessions, uniting on the chorus and, amazingly, a neat vocal tag. But still, not up to the rest of the album, and thus, mildly disappointing.

AIRPLANE

(B. Wilson)

THE FIRST section holds out promise, with Love in good, and Brian fair, vocal form, but the rocking tag – apparently stapled on as inspiration waned – undoes much good work.

LOVE IS A WOMAN

(B. Wilson)

A SADLY pedestrian closing offering, with only Jardine's "counting" bridge catching the ear. Brian's vocals are very rough, Love's merely facile.

The M.I.U. Album

Reprise MSK 2268 [LP] ZK 46957 [CD]; released September 1978

In April 1977, The Beach Boys – displaying their customarily acute business acumen – contrived to sign with a new record label (CBS) while still owing Warners a final album, a situation further complicated in early September by the effective week-long dissolution of the band following a colossal falling-out between Dennis & Carl Wilson on the one hand and Mike Love & Alan Jardine on the other (Brian Wilson remained aloof), a rift only healed by family ties (however strained) and, some might cynically note, the distinct possibility of losing the CBS advance of a reported $8 million.

The reunion was largely cosmetic and the resolution less than satisfactory, for in the ensuing negotiations, Love gained control of Brian's corporate vote, thus ensuring that – with Jardine's support – he could always outvote the Wilsons. Eager to fulfil the existing contract as rapidly and economically as possible, the TM axis, pausing only to scoop up a handful of old master tapes, $500,000 worth of recording equipment and a largely indifferent Brian Wilson, decamped to the Maharishi International University, Fairfield, Iowa, there to attempt a new Christmas album (a rag-bag of mediocre new recordings and old songs dating back to 1970).

To no-one's great surprise (except maybe Love & Jardine) Warners turned the album down flat. Forced by circumstance to come up with something, the duo revised some of the Christmas material, polished other rough Iowa tracks and dipped once more into the tape vaults. Brian Wilson was listed as "Executive Producer" above Jardine and touring band member Ron Altbach, the result being a generally listenable, but artistically bankrupt, collection that, in an eerie echo of their first Warners release, exactly equalled the chart statistics of *Sunflower* – (not too high and not too long).

SHE'S GOT RHYTHM

(B. Wilson/Jardine/Altbach)

Based around a theme written by Altbach for the *Almost Summer* movie, the title track of which was a Wilson/Love/Jardine song with a sufficient summer feel to be a US Top 30 single for Celebration, Love's spin-off band, Brian's falsetto lead is perhaps strained, but nonetheless adds a touch of class to an otherwise undistinguished rocker.

COME GO WITH ME

(Quick)

THE CARELESS nature of the CBS CD reissue program is graphically illustrated here, with the inclusion of the wrong version of Jardine's near-solo cover of the 1957 Dell-Vikings US Top 5 hit. This is not the original version on the vinyl release of *M.I.U.*, but rather a *15 Big Ones* reject – a boon to collectors, but hardly indicative of a respectful approach to the project. This deplorable lapse aside (and one rectified on the 2000 Capitol reissue, as were the two other 'incorrect' masters used on the original CD version), this is a notably busier recording than the 'proper' one, though by no means objectionable. The correct version – a US Top 20 hit three years later in 1981 – appears on *Made In USA*, the 1993 Boxed set and the 2000 Twofer reissue.

HEY LITTLE TOMBOY

(B. Wilson)

DATING from Brian Wilson's post-*15 Big Ones* period, this sweetened version thankfully omits the original's appallingly sexist middle-eight chatter. Even so, the lyric should concern feminists and parents alike. Love's as smooth as ever, Brian's a mite gruff and Carl sounds like he'd really rather be elsewhere.

KONA COAST

(Jardine/Love)

WITH BRIAN'S chorus vocal borrowing heavily from 'Hawaii', Love and Jardine trade the lead vocals on this harmless stylistic rehash. A refugee from the Christmas sessions, there entitled 'Mele Kaliki Mako', or 'Kona Christmas': the lyrical differences are minor.

PEGGY SUE

(Allison/Petty/Holly)

THIS TIME the wrong – or rather rough – mix as opposed to wrong version of the Buddy Holly classic, this decidedly average cover limped into the US Top 60, doubtless aided by Jardine's capable vocals. The backing track hails from the *15 Big Ones* sessions and was set for the Christmas album as 'Christmastime Is Here Again'.

WONTCHA COME OUT TONIGHT?

(B. Wilson/Love)

A SMOOTH Love vocal can't hide the fact that Brian's intro vocal sounds bored and that this mid-tempo ballad is hideously overproduced.

SWEET SUNDAY KINDA LOVE

(B. Wilson/Love)

NEITHER Carl Wilson's lead vocal nor reasonable block harmonies can save this bland ballad from terminal tedium.

BELLES OF PARIS

(B. Wilson/Love/Altbach)

ANOTHER Christmas album retread, Love's recitation of the delights of the French capital is both unconvincing and, frankly, insulting. Quite probably he and Jardine are the only Beach Boys on this track... and it shows. Again, horribly overproduced.

PITTER PATTER

(B. Wilson/Love/Altbach)

TERRIFIC vocals, a restraining hand on the board and not least, a halfway decent composition makes for the best uptempo track on the album (a relative judgement). Love and Jardine are in good form, and there's neat pedal steel guitar from Chris Midaugh.

MY DIANE

(B. Wilson)

ANOTHER song from Brian Wilson's post-*15 Big Ones* period (from when Dennis Wilson's vocal also dates); even swamped by a totally superfluous string arrangement, Brian's mournful valediction to his then sister-in-law is wonderfully moving. The original, unsweetened version is even better...

MATCHPOINT OF OUR LOVE

(B. Wilson/Love)

A LOVELY, gentle melody, a mellow Brian Wilson vocal, a nicely understated string arrangement... and some of the most ludicrous lyrics ever to grace (?) a Beach Boys song – a love affair related in tennis terms!

WINDS OF CHANGE

(Altbach/Tuleja)

ONCE AGAIN, not the vinyl version but an incomplete mix of a song that, for all its embarrassingly "cosmic" lyrics, nicely achieves a sense of calm and gentle optimism, due largely to Love and Jardine's mellow vocals. Strings are still a mite obtrusive, though... and the right mix was restored for the 2000 Capitol reissue.

L.A. (Light Album)

Caribou JZ 35752 [LP] 902 127 2 [CD]; released March 1979

SEEKING TO RECAPTURE THE GROUP SPIRIT SO NOTICEABLY LACKING DURING the farrago that eventually produced *The M.I.U. Album*, The Beach Boys regrouped in Florida's Criteria studios (owned by The Bee Gees) to record their début for Jimmy Guercio's CBS-affiliated Caribou label. Their contract required Brian Wilson to contribute and produce a specified number of tracks, something it became rapidly evident he was unwilling, or unable, to do. Thus Bruce Johnston received a telephonic summons, ostensibly to lend a hand; he's been with them ever since...

Once again, the archives were raided, this time to better effect. However, the sticking point for many fans and critics was the Johnston-instigated leap onto the then-rampant disco bandwagon with a lengthy remake of an old (1967) Beach Boys song, 'Here Comes The Night' (nothing to do with Them or Van Morrison). Once this was announced, however good the track might have been became irrelevant: the knives were out, and with some justification. The Beach Boys had previously been seen as creators of fads, not followers, thus the album shored up the US Top 100, and at least reached the UK Top 40, unlike its predecessor. As it turned out, the song wasn't too shoddy. The main problem was: it was The Beach Boys. Another problem was an unwieldy, if informative production credit "Produced by The Beach Boys, Bruce Johnston and James William Guercio". Far too many cooks...

GOOD TIMIN'

(B. Wilson/C. Wilson)

SINGLED out by most reviewers as the disc's standout cut, and the second single from the album, just cracking the US Top 40, the backing track and Carl Wilson's seamless lead vocal date from a series of late 1974 sessions at Jimmy Guercio's Caribou ranch in Colorado. Everything else was added in 1978 to a track often compared favourably to 'Surfer Girl'.

LADY LYNDA

(Bach/Jardine/Atlbach)

BASED on Bach's 'Jesu, Joy Of Man's Desiring', and first recorded in 1977, this Jardine production of a tribute to his then wife became a surprise UK Top 10 hit, but bombed in the US. The harpsichord intro is a neat touch, but it's the vocals, both Jardine's lead and the backups, that make this song. Following his divorce, the song was understandably dropped from the live set, reappearing in the Nineties as 'Little

Lady'. It also reappeared in 1986 – remixed and partly re-recorded – as 'Lady Liberty', a diabolical B-side tribute to a certain statue's 100th birthday.

FULL SAIL

(C. Wilson/Cushing-Murray)

CARL Wilson almost sleepwalks his way through a soporific number that may not feature any of the rest of the band vocally, bar Bruce Johnston.

ANGEL COME HOME

(C. Wilson/Cushing-Murray)

OVER A sparse and mournful track (recorded in 1976), Dennis Wilson rasps out one of the album's better lyrics with considerable emotional effect.

LOVE SURROUNDS ME

(D. Wilson/Cushing-Murray)

EXTRACTED from the sessions for his unfinished second solo album, and thus produced by Dennis Wilson, this maudlin dirge expresses exactly his prevailing feelings, something for which his increasingly gruff voice was perfectly suited. The high vocal on the fade is allegedly by his then girlfriend Christine McVie of Fleetwood Mac.

SUMAHAMA

(Love)

LIFTED from Love's unreleased solo album, *First Love*, and completely re-recorded, this is marginally less offensive than his Parisian travelogue. Presumably inspired by his then girl friend, Sumako Kelly, who would also have supplied the Japanese part of the lyric (which, according to fans from said country, doesn't actually make any sense), this song was a surprise UK Top 50 hit single.

HERE COMES THE NIGHT

(B. Wilson/Love)

AT 10.52, the longest song The Beach Boys ever recorded... except it's not really The Beach Boys as we know them. Co-producer Curt Becher used his band, California, to lay down the backing track and the first of many layers of backing vocals, and only Love, Carl Wilson, Jardine and Johnston sing – Brian was hospitalised at the time and Dennis refused to have anything to do with the idea. That said, Carl's lead is nicely gritty, and the moving harmonies halfway through are excellent... but it's all a bit sterile and somehow detached – admirable, but not involving. An edited 45 version managed to reach the US Top 50/UK Top 40 and is available on CD only on a 1995 UK compilation.

BABY BLUE

(D. Wilson/Jakobsen/Lamm)

ANOTHER song from Dennis Wilson's "lost" second album, and one of his very best slow efforts, the textural contrast between his and brother Carl's vocals is striking. Co-written by, and a tribute to his third wife Karen Lamm (formerly married to Chicago's Bobby Lamm), by the time this album was released, she and Dennis were divorced... for the second time.

GOIN' SOUTH

(C. Wilson/Cushing-Murray)

COCKTAIL lounge fodder that even Carl Wilson's voice can't redeem. Can this be the same man who gave us 'Feel Flows' and 'The Trader'?

SHORTENIN' BREAD

(Trad. arr B. Wilson)

BRIAN Wilson originally recorded a spanking version of this traditional song with Spring in 1973, but for reasons best known to the band, they chose not to use that backing track. Hence what we have here is an impassioned lead from Carl, a booming bass from Dennis, and a fair degree of fun... but to what end?

Keepin' The Summer Alive

Caribou JZ 36293 [LP] ZK 36283 [CD]; released March 1980

THE DISAPPOINTING PERFORMANCE AND RECEPTION OF *L.A. (LIGHT ALBUM)*, plus heavy pressure from the label, resulted in a swift return to the studio... and to the past. Praying that Brian Wilson might work more effectively in familiar surroundings with people he trusted, the initial sessions for a new album took place in Western studio 3 under the aegis of Chuck Britz, who even resurrected an old valve board.

The success was qualified: Brian apparently remained interested for about three days – and three tracks – before deciding enough was enough, and later in the year, the sessions re-convened at Daryl Dragon's Rumbo Recorders, later moving to the barn – and, weather permitting, the surrounding countryside – at Alan Jardine's ranch up in Big Sur. These later sessions were engineered by Steve Desper.

Once again the archives were raided, and, as with the *M.I.U.* project, Dennis was all but absent, dissatisfied with the material and weary of the continuing feud between the Wilsons and the Love/Jardine duo. Bruce Johnston occupied the producer's chair, and the finished product was, accordingly, workmanlike... and utterly irrelevant to the contemporary marketplace, as, undeniably, were The Beach Boys at this point. An improved US chart position in the Top 75 and a brief UK chart showing hid the fact that it sold far fewer than the *Light Album*. When they next hit the headlines, it wouldn't be for musical reasons...

KEEPIN' THE SUMMER ALIVE

(C. Wilson/Bachman)

WITH Randy Bachman (ex-Bachman Turner Overdrive) assisting, Carl Wilson produced a workmanlike retro-rocker to open the album on a promising note. Yes, it veers perilously close to self-parody at times, but a sterling lead vocal by Carl and some nifty backup vocals – not to mention Joe Walsh on slide guitar – hold out hope for the rest of the set...

OH, DARLIN'

(B. Wilson/Love)

WHICH evaporates like the morning dew with this turgid ballad, surely one of Brian Wilson's most uninspired, and uninspiring, compositions. Carl tries gamely, as does Love, but the lyric and arrange-

ment suffocate. Brian originally handled the lead vocal, apparently.

SOME OF YOUR LOVE

(B. Wilson/Love)

THINGS perk up somewhat with this return to High School, first cut at the *M.I.U.* sessions as 'Mike, Come Back To L.A.', itself based on a chorus riff from 1974's ultra-rare Xmas 45, 'Child Of Winter'. Good block harmonies, a vintage Love vocal and a nifty sax intro overcome a dodgy lyric. Not bad at all.

LIVIN' WITH A HEARTACHE

(C. Wilson/Bachman)

RECORDED in the open air, Carl Wilson's lead vocal is the only Beach Boy presence on this undemanding, overlong, pseudo country-rock title, featuring backing vocals from an uncredited Terry Melcher and Curt Becher. The second, edited, single from the album, which failed to bother the charts.

SCHOOL DAY (RING! RING! GOES THE BELL)

(Berry)

A SLIGHTLY wonky a cappella intro sets the tone for this formulaic retread of the Chuck Berry classic, featuring Jardine's enthusiastic vocals, an over busy mix... and not much else, really. The basic track was cut at the Western sessions.

GOIN' ON

(B. Wilson/Love)

THE FIRST single from the album (a minor US hit) showcases a rotated vocal from Mike & Brian, Brian and Carl, a lyric mature if not exceptional, and another plodding backing track, rearranged by Bruce Johnston from Brian's original samba tempo and initially titled 'Tell Me Why'.

SUNSHINE

(B. Wilson/Love)

BASED around a version of an old Crystals hit, 'Little Boy', our Boys attempt a reggae style with astonishingly meagre success. All the elements are here, but a complete lack of sympathy with the genre sabotages what were doubtless good intentions. The group vocals try hard.

WHEN GIRLS GET TOGETHER

(B. Wilson/Love)

VERY, very slightly remixed, this recording dates back to the Sunflower sessions, from which it was unremarkably cut. Brian Wilson and Love make a good fist of the dual vocals, but the marxiphone-driven track plods tediously. Why was this preferred to Ed Carter's splendid 'Surfin' Susie'? The answer could well be politics.

SANTA ANA WINDS

(B. Wilson/Jardine)

CONSIDERED for the *L.A.* album and almost totally re-recorded here – only the first layer of backing vocals and Brian Wilson's harmonica remain, and the lyrics are 100% rewritten – this gentle tribute to what is actually a far from benign meteorological phenomenon transcends some dubious mystical lyrics to paint a cameo of the Southland. Jardine, with Johnston's able assistance and a nasal contribution from Love, emerges with the album's quiet triumph. Note the acoustic bass (presumably by Jardine).

ENDLESS HARMONY

(Johnston)

HEARTFELT, if slightly cloying, this tribute to guess who was first recorded during the *Carl & The Passions – So Tough* sessions, and first released as 'Ten Years Harmony', the B-side of a Bruce Johnston-produced California Music 45. A swift rewrite produced a track that, given the events of the ensuing 15 years, cannot be viewed as anything but hilariously and ironically inaccurate lyrically. The only track on the album to feature Dennis Wilson (percussion), Johnston handles the solo first section, Carl Wilson sings about himself in part two. Bizarre.

The Beach Boys

Caribou FZ 39946 [LP] CDCRB 26378 [CD]; released May 1985

THE FIVE YEARS BETWEEN THE RELEASE OF ***KEEPIN' THE SUMMER ALIVE*** AND *The Beach Boys* found the band repeatedly in the headlines, usually for all the wrong reasons. Their 20th anniversary in 1981 saw the temporary departure of Carl Wilson, partly to record and promote his eponymous first solo album, but primarily because he'd become utterly disillusioned with the state of the band. To fill the gap, the others turned once again to brother Brian, but more often than not his presence and singing were little short of embarrassing, as was graphically illustrated on July 4 during a Long Beach concert televised nationwide – and the rest of the band weren't much better; it was truly a low point in Beach Boys history (although ironically the group returned to the US Top 20/UK Top 50 with 'Beach Boys Medley', one of many such 'Stars On 45'-type hits that year).

Mike Love also released a solo set in 1981, and compared to Carl's lacklustre effort, *Looking Back With Love* (featuring an uncredited Brian on one track) was – title aside – unexpectedly enjoyable. 1982 was a nothing year for the band, and the beginning of the end for Dennis Wilson: seemingly locked into a downward spiral of alcohol and substance abuse of epic proportions, he was increasingly less able, and willing, to take the stage.

1983 saw three bursts of publicity (and the release of an equally torpid second album from Carl, *Youngblood*). Firstly, Brian's physical and mental state had declined almost to the point of no return. Eugene Landy was recalled, his immediate removal of Brian to Hawaii leading to "kidnap" headlines; secondly, US Secretary of the Interior James Watt announced a ban on rock bands at the annual July 4 celebrations in Washington, stating that they attracted "undesirable elements", a view seen as an attack on The Beach Boys personally; and thirdly, just after Christmas, Dennis finally pushed his luck once too often and drowned in Marina Del Ray, swimming while drunk, apparently diving to retrieve possessions lost overboard when his yacht had been moored there.

If any good came of this tragedy, it was that the band reunited to have another crack at recording an album (an attempt with several outside producers in 1982 failed to progress past the talking stage) and, at Bruce Johnston's instigation, Steve Levine, then red-hot as Culture Club's producer, was given the job. Sessions began in London in mid-1984, with Jardine and the Wilson brothers helping to lay down backing tracks, before moving to Los Angeles in early 1985 for the vocals to be added. Levine decided that this would be the band's first all digital effort, which removed

any sense of immediacy from the proceedings. A further problem was that while Brian was more involved and interested than for many years, the material he brought to the project – as he admitted – wasn't exactly on a par with past glories. The result was a technically perfect yet generally sterile album which tried hard but too often failed to capture either the ear or the heart. It peaked in the Top 60 on both sides of the Atlantic. (Note: on the 2000 Capitol reissue all of Landy's credits were removed, the result of an out-of-court settlement.)

GETCHA BACK

(Love/Melcher)

AN OPENING drum pattern (programmed, as is almost all the percussion on the album) that Dennis Wilson would have been proud of leads to a fine opening harmony block, and a typically nasal Love lead... but the real treat on this track is Brian Wilson, with his Billy Joel-esque "whooas", welcome falsetto and a nifty counter vocal on the tag. Nonetheless, the track has a curiously unfinished feel about it especially on the chorus. The first single from the album, it went Top 20 in the US.

IT'S GETTIN' LATE

(C. Wilson/Smith-Schilling/Albin-Johnson)

A SUMPTUOUS vocal intro (which some claim may be sampled) and a punchy false chorus with powerful answering vocals – and of course, the standard excellent lead from Carl Wilson – still struggle to overcome a limp verse and chorus melody. The second single, it briefly limped into the US chart.

CRACK AT YOUR LOVE

(B. Wilson/Jardine/Landy)

BRIAN Wilson plays most of the keyboards on this unobtrusive number, and his middle-eight vocal is nicely plaintive – whereas Jardine's lead seems rather forced. Somehow, this mildly urgent track still never goes anywhere.

MAYBE I DON'T KNOW

(C. Wilson/Smith-Schilling/Levine/Lindsay)

GARY Moore donates some excellent guitar, and Carl's in good semi-rocking voice, but a repetitive lyric and track can't shake the pervading mood of really not very much of import happening at all.

SHE BELIEVES IN LOVE AGAIN

(Johnston)

MAYBE it's the drum programming (by Levine), but the

opening track aside, all the songs thus far exhibit a sense of sameness, and this one's no different. Bruce Johnston and Carl Wilson share the vocal duties, with the former sounding (unusually) less than silky smooth. The third single, which failed to chart.

CALIFORNIA CALLING
(Jardine/B. Wilson)

REAL DRUMS this time (played by one R. Starkey a.k.a. Ringo Starr) up the energy level several notches and make this surfin' song for the Eighties an album highlight. Love and Jardine sound is if they're having fun, the backups convince, Brian Wilson hollers effectively... and why this wasn't a single is an eternal mystery.

PASSING FRIEND
(O'Dowd/Hay)

CARL WILSON tries his utmost, but this second-string Culture Club discard really isn't appropriate, nor up to par. It's also way too long.

I'M SO LONELY
(B. Wilson/Landy)

TRY AS HE might, Steve Levine can't disguise that this is one of Brian Wilson's more simplistic, though in no way objectionable, compositions. The move to a slightly higher register may not have been such a good idea for Brian, though Carl handles the middle-eight with his usual aplomb.

WHERE I BELONG
(C. Wilson/White-Johnson)

PROOF that Carl Wilson can still come up with the compositional – as well as the vocal – goods, this is simply magnificent, with block harmonies of almost chilling power and a superb vocal counter from Jardine on the chorus. Give the Boys some good material and watch 'em go to it! The undoubted album highlight.

I DO LOVE YOU
(Wonder)

NOT CONTENT with merely writing this track, Stevie Wonder also weighs in with drums, bass, keyboards and harmonica... but still, the overall effect is of Carl Wilson singing on someone else's album. It's good – but it's not The Beach Boys.

IT'S JUST A MATTER OF TIME
(B. Wilson/Landy)

A CONCERT staple throughout 1983, Brian Wilson's affection for The Four Freshmen is evident on this meandering, if amiable, original. He and Love share the vocals while the rest of the band back more than adequately.

MALE EGO

(B. Wilson/Love/Landy)

THE MOST Brian-like track on the album (although not a Brian Wilson production, however much it may sound like it), with his urgent vocal moving things along at a smart clip. The lyric, alas, gives severe pause for thought, on a par with the legendarily sexist 'Hey Little Tomboy'. Whatever, given a choice, many fans would prefer this Brian-ish style of production.

Still Cruisin'

Capitol C1 92639 [LP] CDP 7 92639 2 [CD]; released August 1989

ANOTHER FOUR YEARS DOWN THE LINE, AND BY THE TIME OF THIS 'NEW' ALBUM, two astonishing events have occurred: Brian Wilson has effectively left the band, releasing a critically acclaimed solo album, *Brian Wilson* (1988, a US Top 60 entry), and also in 1988, The Beach Boys released a million-selling #1 hit, over twenty years since their last, 'Good Vibrations'. 'Kokomo', taken from the soundtrack of the Tom Cruise movie *Cocktail*, hung around for a few months before commencing an inexorable journey up the charts. This was enough to secure a one-off album deal with the old enemy, Capitol, and the concept was expanded to include other Beach Boys titles featured in movies, plus three new songs and another surprise chart hit, a duet with rap trio The Fat Boys.

Almost certainly on the strength of the inclusion of 'Kokomo', this strange hybrid went US Top 50 and eventually sold over 700,000 copies, giving the band their first gold album since *15 Big Ones*. Even so, *Still Cruisin'* sounds about as cohesive as you'd imagine... Unless stated, all tracks are produced by Terry Melcher. (Three Sixties classics, 'I Get Around', 'California Girls' and 'Wouldn't It Be Nice', are dealt with earlier in this volume.)

STILL CRUISIN'

(Melcher/Love)

HAILING from the *Lethal Weapon 2* movie, this musical son of 'Kokomo' slopes along amiably enough, with a lead vocal each for Love, Johnston, Carl Wilson and Jardine and some perennially dodgy Love lyrics. As a single, it only just charted in the US in the lowest ever position achieved by The Beach Boys.

SOMEWHERE NEAR JAPAN

(Phillips/Melcher/Love/Johnston)

WIDELY regarded by Beach Boys' fans as the last halfway decent song they've released to date, the mildly confusing lyric begins to make sense with the knowledge that the Phillips is Papa John, and that it recounts his daughter's less than romantic honeymoon experience on the island of Guam. The block harmonies in the verses are effective and Love, Carl and especially Jardine – the latter forsaking accuracy for feel – turn in some sterling vocal work. Reportedly, when informed of the

many drug references in the lyrics, Jardine refused to sing it live! Released – in a remix – as the second single from the album, it failed to chart.

ISLAND GIRL

(Jardine)

BASED very, very loosely on the Dell-Vikings classic, 'Whispering Bells', this second reggae attempt fares better than 1980's 'Sunshine'. Once again, Love, Carl and Jardine share the lead vocal, and yes, that is Brian Wilson on the intro – added some time after the track was completed in the interests of "unity". The credits state "A Red Barn production" referring to Jardine's studio, presumably.

IN MY CAR

(B. Wilson/Landy/Morgan)

A LATE inclusion, this percussion-based Wilson opus has its moments, although the lyric isn't among them. A slightly frenetic effort, Brian's vocals were augmented by Carl Wilson and Alan Jardine to make it appear less of a solo track – which is, of course, exactly what it is. Produced by Brian Wilson and, allegedly, Dr. Eugene Landy.

KOKOMO

(Phillips/Love/Melcher/McKenzie)

THE MAJORITY of this composition dates back to 1984, when John Phillips and Scott McKenzie (for whom Phillips had written and produced 'San Francisco' back in 1967) spent a few days at Virginia Beach, so one really can't blame Love and Melcher too much. Absolute soundtrack fodder and somewhat less convincing than 'Island Girl', it can't be denied that the chorus moves along nicely... nor that over a million Americans purchased a copy. Isn't life strange? A UK Top 30 hit, the Boys – including Brian this time – later re-recorded the lyric in Spanish.

WIPE OUT (WITH THE FAT BOYS)

(The Surfaris)

THERE'S A great story in here somewhere. Originally, The Beach Boys were due to record this with Run DMC, but Love – allegedly – cut his own deal on the side, hence the collaboration we have here, an unexpected Stateside Top 20 entry (and nearly a UK chart topper!). Actually, it's a whole mess of fun (unless you're a surf purist) and live, takes on a new dimension, with long time sideman Billy Hinsche taking over The Fat Boys' part(s). Produced by The Latin Rascals in association with The Beach Boys, at least one noted Beach Boys histori-

an maintains that the only BB vocals heard on this track belong to Brian Wilson. The truth is out there...

MAKE IT BIG

(Melcher/House/Love)

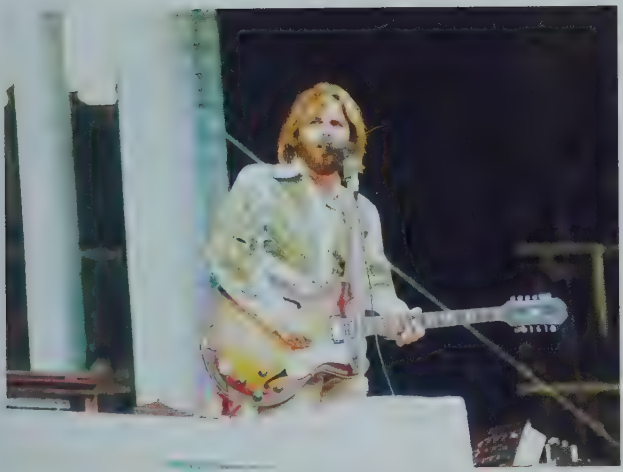
FROM THE film *Troop Beverley Hills* (although the movie version is a different mix), Carl, Love and Jardine's vocals lift this anonymous song into the acceptable range – just. Brian Wilson pops up on the tag.

The Beach Boys, circa 1969, left to right: Dennis, Al, Mike, Bruce and Carl.
(RB/Redferns)

Sunflower (1970)

Holland (1973)

Brian showing off his gold disc for the *Endless Summer* hits album (1974). *(LFI)*



Carl on stage at Wembley Stadium, London, June 1975. *(LFI)*

15 Big Ones (1976)

The Beach Boys Love You (1977)

The Beach Boys with Brian, backstage before a show in the mid-Seventies, left to right: Carl, Al, Dennis, Brian and Mike. *(LFI)*

Al Jardine and Brian Wilson on stage at Live Aid, Philadelphia, July 1985.
(Ebet Roberts/Redferns)

The Beach Boys (1985)

Still Cruisin' (1989)

Brian in the studio around the time of his first solo album in 1988. *(LFI)*

The Beach Boys with Rick Parfitt and Francis Rossi from Status Quo at the launch of Quo's album of covers, *Don't Stop*, at Brixton Academy, 1995. *(LFI)*

Mike Love on stage at the Filaforum in Milan, November 2003. *(LFI)*

Brian Wilson on stage in Holland during one of his highly acclaimed solo concerts in 2004. *(LFI)*

Summer In Paradise

Brother Entertainment R 727-2 [CD only]; released August 1992.
EMI CDEMD 0777 7 81036 2 2; UK revised version – released June 1993

THE ABSOLUTE NADIR OF THEIR RECORDING CAREER, ***SUMMER IN PARADISE*** answers an oft-posed question – what would a Beach Boys album with absolutely no active Brian Wilson involvement sound like? Pointless, vapid and soulless is the reply. The performances and production (by Terry Melcher) are faultless, the material utterly disposable. And it could have been worse, for during the early stages of recording, Alan Jardine was "suspended" from the band, reportedly due to a severe attitude problem, reinstatement coming only during the final weeks of the project.

Given a universal thumbs down by critics and fans alike, the sales were disastrous (according to a source close to the band, less than 1,000, according to one of the Boys 145,000 – this latter figure probably represents the number shipped to the shops). *Summer In Paradise* became the first ever original Beach Boys album not to chart: so the band decided to remix and partly re-record five tracks, thus tossing good money after bad. After all that, this revised version was only ever released in Europe. In mitigation, it must be admitted that the packaging of the original US issue was outstanding: shame about the music.

HOT FUN IN THE SUMMERTIME

(Stone)

THE FIRST single from the album was this workmanlike if slightly brittle cover of the old Sly & The Family Stone hit. Carl Wilson and Mike Love's vocals are spot on, but even this early on in the proceedings, a feeling of "by numbers" is evident.

SURFIN'

(B. Wilson/Love)

ONE OF the set's (relative) successes, this reworking of The Beach Boys' first ever single in a Nineties style is at least interesting. Just as 31 years earlier, Love handles the lead vocal, with solid support from Carl.

SUMMER OF LOVE

(Love/Melcher)

QUITE possibly the worst set of lyrics that Mike Love has ever

concocted married with a tepid track for a song that was originally intended to be a collaboration with Bart Simpson! Love does his best vocally, and this track, perhaps appropriately, turned up in a 1995 episode of *Baywatch*.

ISLAND FEVER
(Melcher/Love)

REPETITIVE track, dopey lyric, reasonable vocals from Love and Carl... you begin to get the idea. When the band radically reworked the song, they actually made a bad track even worse.

STILL SURFIN'
(Love/Melcher)

ACTUALLY, this isn't too bad compared with the rest of the album, with great harmonies on the chorus just about offsetting a misguidedly ecological lyric. Love's in good form, plus some nifty (probably electronic) drums.

SLOW SUMMER DANCING (ONE SUMMER NIGHT)
(Johnston/Webb)

THE CLASSIC 'One Summer Night' severely shows up Bruce Johnston's new 'Dancing' section, just as Jardine outshines him vocally. There are far better slow songs.

STRANGE THINGS HAPPEN
(Melcher/Love)

ANOTHER small triumph for Jardine on the chorus of this mid-tempo number, while Mike Love struggles with his own dire mystical lyric. The revised version had well over a minute of the overlong fade excised. Words aside, not too bad.

REMEMBER (WALKING IN THE SAND)
(Morton)

ONE OF THE worst cover versions of anything, by anybody, anywhere, at any time. There is absolutely nothing about this track to commend it, not even Carl's lead.

LAHINA ALOHA
(Melcher/Love)

ONCE again, good group chorus vocals come to the rescue of mediocrity, with accordion played by Van Dyke Parks. Once again, Carl Wilson and Love in good voice. Once again, a sense of detachment.

UNDER THE BOARDWALK
(Resnick/Young/Love)

IT'S DIFFICULT to go too far wrong with this classic, but Love tries anyway by adding new words. A slow, gentle rendering, with sweet

leads from Carl and Love, the revised version wisely restores the full bridge, ably handled by Jardine.

SUMMER IN PARADISE

(Love/Melcher/Fall)

UP TO THE point where Love mentions "an ozone layer", this is very reasonable – all 40 seconds of it. Thereafter, despite a backing track and harmonies well above the album average, the appallingly trite lyrics sabotage what could have been a nice little song... not a classic by any means, but a reasonable second-division number. The revised version is even worse, by virtue of Roger McGuinn adding not only a very shaky vocal but also lashings of jangly guitar.

FOREVER

(D. Wilson/Jakobsen)

A SYMPATHETIC vocal from US sitcom heart-throb (and occasional Beach Boys tour drummer) John Stamos, and some sweet accordion from Van Dyke Parks, help ease the somewhat hard edge grafted uneasily onto Dennis Wilson's gorgeous ballad. Unlike the rest of the songs, at least Stamos shows respect for the material. Produced by Stamos, Gary Griffin & Lanny Cordola, the revised version features a subtle remix.

COMPILATIONS

WITH THE PROBABLE EXCEPTION OF ELVIS PRESLEY, THE BEACH BOYS are unquestionably the most repackaged act of the rock era. Beginning in 1966 with Capitol's *Best Of The Beach Boys*, there are now innumerable compilations world-wide, ranging from the sublime to the bizarre (Japan's *Instrumental Hits* collection). Most are little more than variations on the well-worn greatest hits/classics theme – and thus won't be dealt with here apart from a couple of recommendations below – but there is a clutch which, in addition to presenting a well-considered track listing, feature material otherwise unavailable or previously unreleased. In the albums considered below, only those tracks not previously dealt with will be discussed. The very best compilation of all (and probably ever) is the Capitol 5-CD boxed set, *Good Vibrations – 30 Years Of The Beach Boys*, covered at the end of this chapter.

For those who regard the boxed set as somewhat too comprehensive for their requirements, the classic years are ably covered by *20 Golden Greats* (Capitol EMTV 1), with all the important hits, which topped the UK charts for ten weeks in 1976, while 1990's 2-CD set *Summer Dreams* (Capitol EMTVD 51), casts a somewhat wider net.

Stack-O-Tracks

Capitol DKAO 2893 [LP] CDP 7 93698 2 [CD]; released August 1968

WELL IN THE RUNNING FOR THE "STRANGEST COMPILATION EVER RELEASED" title, this instant collector's item comprised just the instrumental tracks of 15 of the band's greatest hits and best known classics. Reportedly selected by Carl personally, the removal of the vocals allowed the complexity and beauty of Brian Wilson's compositions to shine through. Better yet was the CD reissue, for not only were there three additional tracks, but also several cuts previously in mono turned up in glorious stereo. Not Brian's stereo, granted... but it's still great to hear.

FULL TRACK LISTING (with stereo tracks noted #, bonus cuts noted*): Darlin'; Salt Lake City#; Sloop John B#; In My Room; Catch A Wave; Wild Honey; Little Saint Nick; Do It Again; Wouldn't It Be Nice#; God Only Knows#; Surfer Girl; Little Honda#; Here Today#; You're So Good To Me#; Let Him Run Wild#; Help Me, Rhonda*; California Girls*#; Our Car Club*

Ten Years Of Harmony

Epic 37445 [LP] 2 ZK 37445 [CD]; released November 1981

A WOEFULLY INACCURATE TITLE ASIDE, THIS SURVEY OF THE WARNERS AND Caribou eras boasts a thoughtful track selection, sundry alternate versions and two previously unreleased songs, both featuring Dennis. However, on the American CD release (but not the European!), some of the alternates were replaced by the standard versions (noted*).

FULL TRACK LISTING Add Some Music To Your Day; Roller Skating Child; Disney Girls; It's A Beautiful Day (45 edit); California Saga-California (45 mix)*; Wontcha Come Out Tonight; Marcella; Rock And Roll Music (45 mix)*; Goin' On; It's O.K.; Cool, Cool Water (45 edit); San Miguel (unreleased); School Day (unreleased 45 mix)*; Good Timin'; Sail On, Sailor; Darlin' (live); Lady Lynda (LP version); Sea Cruise (unreleased); The Trader; This Whole World; Don't Go Near The Water; Surf's Up; Come Go With Me; Deirdre; She's Got Rhythm; River Song (Dennis solo); Long Promised Road; Feel Flows; 'Til I Die

IT'S A BEAUTIFUL DAY

(Jardine/Love)

COMPOSED for the 1979 *Americathon* movie, this amiable mid-tempo rocker is better than most of that year's *L.A. (Light Album)*. Produced by Johnston (and with no involvement from Brian), Carl, Love and Jardine tackle the vocals with some verve, and the track is nicely restrained. The single missed the charts.

SAN MIGUEL

(D. Wilson/Jakobsen)

DATING from 1969, and the transitional Capitol/Warners period, this Dennis-produced rocker showcases fine vocals from Carl, energetic fuzz guitar from Eddie Carter, horns, castanets, the works.

SEA CRUISE

(Smith)

DENNIS struts along nicely on this recycled Frankie Ford Fifties evergreen. Brian seems to be the only other Beach Boy present vocally, and overall, the track (a *15 Big Ones* reject produced by Brian), exhibits an unfinished air. Still fun, though.

Beach Boys Rarities

Capitol ST-12293 [LP] Toshiba-EMI TOCP 6604 [CD]; released September 1983

EXACTLY WHY CAPITOL DECIDED TO PUT OUT THIS COLLECTOR'S ITEM – IN BOTH senses of the word – isn't clear. It's an odd patchwork of alternates, B-sides and unreleased tracks, and was swiftly withdrawn following the threat of legal action by The Beach Boys (no idle threat, either!) who considered the album substandard. The words "pot", "kettle" and "black" spring to mind... *Rarities* has only been issued on CD in Japan, with the addition of three 'bonus' medleys.

THE FULL LP TRACK LISTING (with then-unreleased tracks noted *) was: With A Little Help From My Friends*; The Letter*; I Was Made To Love Her; You're Welcome; The Lord's Prayer; Bluebirds Over The Mountain ('split' Dutch mix); Celebrate The News; Good Vibrations; Land Ahoy*; In My Room (German lyric); Cotton Fields; All I Want To Do (live); Auld Lang Syne

WITH A LITTLE HELP FROM MY FRIENDS

(Lennon/McCartney)

CUT DURING the *Wild Honey* sessions, "just to see how we would sound", according to Johnston. The answer would seem to be, "stoned" but in fact, there's a good explanation. Apparently, while recording the backing vocals, rather than sing high, the band slowed the track down (an old trick), only no-one told the mastering engineer in 1983.

THE LETTER

(Carson)

THIS VERSION of The Box Tops' hit was recorded during rehearsals in Los Angeles for a 1967 Hawaii concert, hence the sparse instrumentation. Whether the vocal is by Brian or Carl is still open to debate.

COTTON FIELDS

(Ledbetter)

IT WAS A sign of either The Beach Boys' increasing confidence in their own judgement – or of Brian Wilson's diminishing influence – that Jardine decided the version of this song he'd produced with Brian for *20/20* could be improved. The last Beach Boys song ever issued only in mono and notable for its backing vocals and steel guitar (provided by O.J. "Red" Rhodes). It was a hit in almost every market... except the USA, where it missed.

Made In USA

Capitol STBK – 12396 [LP] CDP 46324 [CD]; released August 1986

COMMEMORATING THE BEACH BOYS' 25TH ANNIVERSARY, CAPITOL NOT ONLY assembled this well considered retrospective (understandably heavy on the '62-66 period) but also offered two new tracks. The only glitch was some dodgy remastering which did terrible things to Love's vocal on 'Wouldn't It Be Nice'.

FULL TRACK LISTING Surfin' Safari; 409; Surfin' USA; Be True To Your School (45 version); Surfer Girl; Dance, Dance, Dance; Fun, Fun, Fun; I Get Around; Help Me, Rhonda (45 version); Don't Worry, Baby; California Girls; When I Grow Up (To Be A Man); Barbara Ann (45 edit); Good Vibrations; Heroes And Villains; Wouldn't It Be Nice; Sloop John B; God Only Knows; Caroline, No; Do It Again (45 version); Rock And Roll Music (LP mix); Come Go With Me; Getcha' Back; Rock And Roll To The Rescue; California Dreamin'.

ROCK AND ROLL TO THE RESCUE

(Love/Melcher)

PRODUCED by Terry Melcher (and during the initial sessions, an uncredited Brian), this semi-autobiographical rocker clatters along at high speed, with tongue firmly planted in cheek and Brian in fine fettle, with Carl and Jardine not far behind. A US Top 75 hit.

CALIFORNIA DREAMIN'

(Phillips)

SLIGHTLY bettering 'Rescue' as a single, this energetic cover of The Mamas & The Papas' classic is actually a revised version – overseen by Melcher – of his 1983 production for The Beach Boys, which only ever saw the light of day on a compilation cassette available from the Radio Shack store chain in the US. The basic changes are the dropping of Love's vocals, the addition of Roger McGuinn's jangly guitar and a more upfront drum track. Jardine and Carl are in sterling form.

Lost And Found (1961-62)

DCC DZS-054; released February 1991

TRACKING DOWN THE ORIGINAL SESSION TAPES ALLOWED DCC TO PRESENT the entire Beach Boys pre-Capitol recordings in superb quality, not to mention unimproved (?) by Murry Wilson! Although, to be frank, these tracks are of little musical merit, the historical context is of immeasurable importance, indicating that Brian's desire to control studio matters began very early indeed. Of the 21 tracks on the CD, five are of studio chat.

THE FULL LISTING (of songs only, the master takes noted*) is: Luau (demo); Surfin' (demo); Surfin'; Surfin'*; Luau; Luau*; Barbie; What Is A Young Girl Made Of?; Surfin' Safari; Surfin' Safari*; Judy; Judy*; Beach Boys Stomp; Surfin Safari' (overdub attempt); Lavender (demo)

LUAU

(B. Wilson)

RECORDED, with the 'Surfin" and 'Lavender' demos, in Hite Morgan's home studio, all these titles indicate that a fair degree of practise had been going on. Carl's guitar is the sole accompaniment. Unlike 'Surfin", 'Luau' doesn't really convince lyrically. Dennis and Brian take the leads. Strangely, the studio takes are less enjoyable than the demo version...

SURFIN'

(B. Wilson/Love)

THE DEMO version, taken at a slightly fast clip, lacks the intro (it obviously hadn't been worked out yet) but the rest of the song's sounding good.

BARBIE

(B. Morgan)

RELEASED under the name Kenny and The Cadets, and heard here in stereo for the first time, this is actually Brian backed up by Jardine, Carl and mom Audree. The Morgan's son Bruce penned this piece of standard teen slop.

WHAT IS A YOUNG GIRL MADE OF?

(B. Morgan)

THE B-SIDE of the previous track, and also a stereo début, featuring Brian's alarming falsetto solo.

SURFIN' SAFARI
(B. Wilson/Love)

NOTABLY different lyrically, the earlier of the two takes was somehow released as a 45 in West Germany! A later attempt at over-dubbing proved disastrous.

SURFER GIRL
(B. Wilson)

EVEN IN this primitive form, a beautiful song shines through.

JUDY
(B. Wilson)

A CHEERFULLY upbeat number, 'Judy' was Brian's girlfriend.

BEACH BOY STOMP
(C. Wilson)

ALSO KNOWN as 'Karate', this game essay at a surf instrumental marks the composing début of the youngest Wilson (and also provided the name for the long-running UK fan magazine).

LAVENDER
(D. Morgan)

WRITTEN by Hite Morgan's wife, Dorinda, the natural blend of the Boys' voices is illustrated by this Four Freshmen-derived number. A helping hand from Brian's arrangement is suspected.

Good Vibrations – Thirty Years Of The Beach Boys

Capitol C2 7 81294 2 [CD only]; released November 1993

HAVING ACQUIRED THE RIGHTS TO THE ENTIRE BEACH BOYS BACK CATALOGUE, Capitol set about following their highly successful, and critically acclaimed, Twofer reissue program with something even more ambitious – a complete career retrospective. Boasting considerable input from collectors and Beach Boys historians world-wide, the result was that rare beast, a compilation accessible to the general public that was also a delight for the hardcore fan.

The credit for this goes to the triumvirate charged with producing the compilation, David Leaf (Brian Wilson biographer and author of the Twofer booklets), Andy Paley (Brian's collaborator and right-hand man of many

years standing) and Mark Linnet (Brian's engineer since the late 1980s).

The vaults were ransacked to impressive effect, the jewel of the set being some 30 minutes of *Smile* material previously available only on bootlegs; further wonders were to be found in a fifth CD composed entirely of collector's items such as sessions for *Pet Sounds* songs, previously unheard live material, and even more *Smile* tracks. Presented with a superb 60-page booklet written by Leaf, and making a point of repeating as few bonus tracks from the 'Twofers' as possible, the set was universally praised, and contributed considerably to some revisionist thinking in the ongoing Beach Boys *vs*. Beatles debate.

FULL TRACK LISTING (tracks noted # are previously unreleased, or an alternate version; those noted * are live tracks):

CD 1 – Surfin' USA (demo)#; Little Surfer Girl#; Surfin' (rehearsal)#; Surfin'; Their Hearts Were Full Of Spring#; Surfin' Safari; 409; Punchline#; Surfin' USA; Shut Down; Surfer Girl; Little Deuce Coupe; In My Room; Catch A Wave; The Surfer Moon; Be True To Your School (45 version); Spirit Of America; Little Saint Nick (45 mix); Things We Did Last Summer#; Fun, Fun, Fun; Don't Worry, Baby; Why Do Fools Fall In Love?; The Warmth Of The Sun; I Get Around; All Summer Long; Little Honda; Wendy; Don't Back Down; Do You Wanna Dance; When I Grow Up (To Be A Man); Dance, Dance, Dance; Please Let Me Wonder; She Knows Me Too Well; Radio station jingles#; Concert promo & Hushabye#*

CD 2 – California Girls; Help Me, Rhonda (45 version); Then I Kissed Her; And Your Dream Comes True; The Little Girl I Once Knew; Barbara Ann (45 edit); Ruby Baby#; KOMA jingle#; Sloop John B; Wouldn't It Be Nice; You Still Believe In Me; God Only Knows; Hang On To Your Ego#; I Just Wasn't Made For These Times; Pet Sounds; Caroline, No; Good Vibrations; Our Prayer#; Heroes And Villains ("cantina" version); Heroes And Villains (sections)#; Wonderful#; Cabin Essence; Wind Chimes#; Heroes And Villains (intro)#; Do You Like Worms#; Vega-Tables#; I Love To Say Da Da#; Surf's Up#; With Me Tonight

CD 3 – Heroes And Villains; Darlin'; Wild Honey; Let The Wind Blow; Can't Wait Too Long#; Cool, Cool Water#; Meant For You; Friends; Little Bird; Busy Doin' Nothin'; Do It Again; I Can Hear Music; I Went To Sleep; Time To Get Alone; Break Away; Cottonfields (45 version); San Miguel; Games Two Can Play#; I Just Got My Pay#; This Whole World; Add Some Music To Your Day;

Forever; Our Sweet Love; H.E.L.P. Is On The Way#; 4th Of July#; Long Promised Road; Disney Girls; Surf's Up; 'Til I Die

---

CD 4 – Sail On Sailor; California Saga-California (LP mix); The Trader; Funky Pretty; Fairytale Music#; You Need A Mess Of Help To Stand Alone; Marcella; All This Is That; Rock And Roll Music (LP mix); It's OK; Had To Phone Ya; That Same Song; It's Over Now#; Still I Dream Of It#; Let Us Go On This Way; The Night Was So Young; I'll Bet He's Nice; Airplane; Come Go With Me; Our Team#; Baby Blue; Good Timin'; Goin' On; Getcha Back; Kokomo CD 5 (all tracks unreleased except #) – In My Room (demo); Radio Spot 1; I Get Around track; Radio Spot 2; Dance, Dance, Dance track; Hang On To Your Ego session; God Only Knows session; Good Vibrations sessions#; Heroes And Villains track; Cabin Essence track; Surf's Up track; Radio Spot 3; All Summer Long (vocals/track); Wendy (v/t); Hushabye (v/t); When I Grow Up (To Be A Man) (v/t); Wouldn't It Be Nice (v/t); California Girls (vocals); Radio Spot 4; Concert intro-Surfin' USA*; Surfer Girl*; Be True To Your School*; Good Vibrations*; Surfer Girl*

Note: the original UK release of the Box Set included a (dubious) 6th 'bonus' CD containing the following tracks: Bluebirds Over The Mountain/Tears In The Morning/Here Comes The Night (12" disco version)/Lady Lynda/Sumahama. Evidently the work of some bright spark at EMI.

The titles discussed below are solely those not covered in the main text of this volume; even so, the number of additions to The Beach Boys (legally) released legacy is impressive.

LITTLE SURFER GIRL

(B. Wilson)

TENTATIVELY dating from late 1962/early 1963 (the 'Bob' referred to is Bob Norberg, with whom Brian Wilson shared an apartment at this time), this sorely incomplete fragment hints at Brian's romantic tendencies.

PUNCHLINE

(B. Wilson)

THE ORGAN riff in this otherwise undistinguished instrumental – recorded in January 1963 – re-emerged in 'Surfin USA'. The forced laughter underlines the title in truly heavy-handed fashion.

THINGS WE DID LAST SUMMER

(Styne/Cahn)

BRIAN Wilson recalls that this Four Freshmen-styled item was recorded for a film whose title is now lost forever. Murry Wilson would have loved this vocal antique, recorded in 1963.

RUBY BABY

(Leiber/Stoller)

THIS *Party!* out-take finds Brian Wilson in fine voice (and oinks!)

GAMES TWO CAN PLAY

(B. Wilson)

RECORDED during the *Add Some Music/Sunflower* sessions, this neat little 'day-in-the-life' song from Brian Wilson features a somewhat sparse arrangement and production, redeemed by thoroughly good humoured (and accurate) lyrics.

I JUST GOT MY PAY

(B. Wilson/Love)

A FAMILIAR title on the collector's circuit, this prototype for 'Marcella' hails from the same era as the previous entry, and similarly boasts a spartan feel. Love weighs in with a fine vocal.

H.E.L.P. IS ON THE WAY

(B. Wilson/Love)

RECORDED in the period between *Sunflower* and *Surf's Up*, this tongue in cheek ode to health food is maybe a little too preachy for its own good, but wholesome fun nonetheless, sporting fine group harmonies, and some of the daftest lyrics Love has ever penned... so it's only fair he got to sing them.

4TH OF JULY

(D. Wilson/Rieley)

A *SURF'S Up* discard, Dennis Wilson's typically dense track is accompanied by some similarly opaque lyrics from Jack Rieley which, according to their author, dealt with the controversy surrounding the government's attempt to suppress the New York Times. Quite. Although credited as a Brian Wilson production, it sounds much more like the work of Dennis. Both the track and Carl Wilson's lead vocal were assembled from separate tapes.

IT'S OVER NOW

(B. Wilson)

BOTH THIS melancholy ballad and the following track date from Brian Wilson's post-*15 Big Ones* burst of creativity (and both feature string and horn arrangements by Dick Reynolds). Brian, with then-

wife Marilyn and Carl, offers up another glimpse into his heart and soul (seemingly a desolate terrain). Brian wrote this for Frank Sinatra, from whom no reply ever came. The strange timbre of Carl's voice has been ascribed to a tape-speed fault but strangely, neither Brian nor Marilyn are similarly affected.

STILL I DREAM OF IT

(B. Wilson)

ANOTHER ballad, fairly dripping with wry resignation and lifted into the classic category by a wonderfully homespun lyric and delivery from Brian. Tremendously affecting.

OUR TEAM

(B. Wilson/C. Wilson/ D. Wilson/Jardine/Love)

AN OUTCAST from the *M.I.U. Album* sessions, this mildly amusing celebration of team spirit (ironic, considering the prevailing situation during the recording) features just about everybody at the Maharishi International University chipping in behind Alan Jardine and Brian Wilson.

20 Good Vibrations – The Greatest Hits

Capitol 7243 8 29418 2 8, April 1995, revised September 1999

20 More Good Vibrations The Greatest Hits

Volume 2

Capitol 7243 5 20238 2 0, September 1999

Best Of The Brother Years The Greatest Hits

Volume 3

Capitol 7243 5 24511 2 8, February 2000

FOLLOWING THE SUCCESS OF THE 'TWOFERS' AND 1993 5 CD BOX, CAPITOL decided that another 'greatest hits' compilation was long overdue. The result was *20 Good Vibrations*, which just registered in the Billboard Top 100. Once again the compilers used the wrong (i.e. non-single) mixes of 'Be True To Your School' and 'Help Me, Rhonda', and anachronistically included 'Kokomo'.

Four years later, a second volume was released as was a revised *Volume 1*, this time using the correct mixes and a more logical song sequence. *Volume 2* charted just inside the Top 200, in the wake of interest surrounding the 2000 ABC TV mini-series about the band. A year later Volume Three followed, being a gathering of the best tracks recorded under the Brother banner (or so Capitol claimed). The absence of any Dennis Wilson material somewhat undermined this assertion, but the inclusion of the single mixes of 'California Saga: California' and 'Rock And Roll Music', both notably absent from the box set, plus the slightly speeded-up single version of 'It's OK' were some compensation, as was the presence of the

otherwise unavailable "California Dreamin'" (previously released on the *Made In USA* compilation).

On a pedantic note, 'Susie Cincinnati' (as included on *Vol. 3*) is the stereo mix and thus not strictly speaking the original 1970 single version. The UK release of *Volume 3* was somewhat revised to reflect that particular market. 'Disney Girls (1957)' was dropped while 'Tears In The Morning' (which wasn't actually a UK hit), the 45 edit of 'Here Comes The Night' and 'Sumahama' (both of which were) got tagged on. The absence of the UK Top 10 hit 'Lady Lynda' was ascribed, fairly or not, to Alan's divorce from said wife. Following this release, Capitol further announced that, in tandem with the 1993 box set, these three CDs would now form the definitive Greatest Hits collections, and accordingly pulled all other compilations from the market, thus implying that there would be no more such releases. Wrong again.

TRACK LISTINGS ARE (unless stated * indicates a stereo track):

VOLUME 1 (revised track sequence)
1 Surfin' Safari; **2** 409; 3. Surfin' USA*; **4** Shut Down*; **5** Surfer Girl*; **6** Little Deuce Coupe*; **7** Catch A Wave*; **8** Be True To Your School; **9** Fun, Fun, Fun*; **10** I Get Around; **11** Dance, Dance, Dance; **12** Do You Wanna Dance?; **13** Help Me, Rhonda; **14** California Girls; **15** Barbara Ann; **16** Sloop John B.; **17** Wouldn't It Be Nice; **18** God Only Knows; **19** Good Vibrations; **20** Kokomo*

VOLUME 2
1 In My Room; **2** The Warmth Of The Sun; **3** Don't Worry, Baby; **4** All Summer Long; **5** Wendy; **6** Little Honda; **7** When I Grow Up (To Be A Man); **8** Please Let Me Wonder; **9** You're So Good To Me; **10** The Little Girl I Once Knew; **11** Caroline, No; **12** Heroes And Villains; **13** Wild Honey; **14** Darlin'; **15** Friends; **16** Do It Again; **17** Bluebirds Over The Mountain; **18** I Can Hear Music*; **19** Break Away*; **20** Cottonfields

US VOLUME 3 (all tracks stereo)
1 Add Some Music to Your Day; **2** Susie Cincinnati; **3** This Whole World; **4** Long Promised Road; **5** Disney Girls (1957); **6** 'Til I Die; **7** Surf's Up; **8** Marcella; **9** Sail on Sailor; **10** Trader; **11** California Saga (On My Way to Sunny Californ-I-A)'; **12** Rock And Roll Music; **13** It's OK; **14** Honkin' Down the Highway; **15** Peggy Sue; **16** Good Timin'; **17** Goin' On; **18** Come Go With Me; **19** Getcha Back; **20** California Dreamin'

UK VOLUME 3

1 Add Some Music to Your Day; **2** Susie Cincinnati **3** This Whole World; **4** Tears In the Morning; **5** Long Promised Road; **6** 'Til I Die; 7. Surf's Up; **8** Marcella; **9** Sail on Sailor; **10** Trader; **11** California Saga (On My Way to Sunny Califon-I-A); **12** Rock And Roll Music; **13** It's OK; **14** Honkin' Down the Highway; **15** Peggy Sue; **16** Here Comes The Night; **17** Good Timin; **18** Sumahama; **19** Goin' On; **20** Come Go with Me; **21** Getcha Back; **22** California Dreamin'

Endless Harmony

Capitol 7243 4 96391 2 6 (original release August 1998, revised February 2000

NOT MERELY THE SOUNDTRACK TO EASILY THE BEST BEACH BOYS DOCUMENTARY yet produced (the DVD is required viewing), but also a damn fine rarities and unreleased collection to boot. The track listing underwent several revisions before release (the proposed inclusion of the legendary 'Battle Hymn Of The Republic' was rapidly vetoed once the compilers actually *heard* it), but only the pickiest would argue against the final track list. Of the 25 cuts, only two had been previously released in the same form, the remaining cuts being either alternate versions, stereo remixes, live versions or totally unreleased material. Of the latter, the absolute gem is "Soulful Old Man Sunshine", a dazzling display of the band's vocal abilities, followed closely by the two Dennis Wilson songs.

Collector's headache time; there are, in fact, three versions of this CD! The initial pressings had the wrong 'Radio Promo #1', an error soon rectified. Then in early 2000, a 'revised' version was released: apparently Brian was most unhappy with the original stereo remix of 'California Girls' and asked his engineer, Mark Linett to remix it again, which he duly did, also making a few minor revisions to other tracks as well. How can you tell which is which? Well, for the difference between the two 1998 releases, you have to listen to it: if the wording of the promo in the liners doesn't agree with the track, that's the first, incorrect release. Identifying the 2000 revision is much simpler – that's features the hand coloured shot of The Beach Boys in or on a sports car.

Track Listing (* denotes an alternate version, # a previously unreleased track, + a stereo remix; tracks in italics are those for the revised 2000 reissue):

1 Soulful Old Man Sunshine (writing session excerpt)#; **2** Soulful Old Man Sunshine#; **3** Radio Concert promo 1#; **4** Medley: Surfin' Safari/Fun, Fun, Fun/Shut Down/Little Deuce Coupe/Surfin' USA (live 1966)#; **5** Surfer Girl (binaural mix); **6** Help Me, Rhonda (single mix)*; **7** Kiss Me, Baby+; **8** California Girls+; **9** Good Vibrations (live – 1968 rehearsal)#; **10** Heroes And Villains (demo)#; **11** Heroes And Villains (live)*; **12** God Only Knows (live – 1967 rehearsal)#; **13** Radio Concert Promo 2#; **14** Darlin' (live – 1980)#; **15** Wonderful/Don't Worry, Bill (live – 1972)#; **16** Do It Again (early version)*; **17** Break Away (demo)*; **18** Sail Plane Song (demo)#; **19** Loop De Loop (Flip Flop Flyin' In An Aeroplane)#; **20** Barbara#; 21. 'Til I Die*; **22** Long Promised Road (live – 1972)#; **23** All Alone#; **24** Brian's Back#; **25** Endless Harmony

SOULFUL OLD MAN SUNSHINE
(Writing Session Excerpt)

(B. Wilson/Henn)

THAT'S Brian on vocals, Rick Henn on piano in a taped snatch of the late summer '69 writing session at Brian's Bellagio house. That Brian wound up writing with Henn is mildly ironic, as he was originally the drummer in The Sunrays, the band Murry took under his wing after The Beach Boys fired him. Reportedly this was Murry's idea – he'd been working with Henn on some Honeys sessions – and they went on to work on the Spring album some two years later.

SOULFUL OLD MAN SUNSHINE
(B. Wilson/Henn)

OK, SO IT sounds like a shampoo commercial but impressive nonetheless. Quite possibly the best moving vocal arrangement that Brian ever came up with married to a gorgeously jazzy track – the tag loosely based on Bobby Day & The Satellites' 1957 hit 'Little Bitty Pretty One' – the like of which The Beach Boys had never attempted before (or since). This isn't surprising, because none of the band had anything to do with the instrumental sessions, which were arranged and produced by Rick Henn at Sunset Sound in October '69.

The master take was manually edited by engineer Dennis Dragon using a razor blade and something like ten feet of splicing tape. The vocal sessions, of which there were

several, took place at Brian's home studio. The arrangement was by Brian and Henn, with Brian coming up with extra head arrangements as the sessions progressed.

So why did it take nearly 30 years for this magnificent item to be released? Well, for one thing, it wasn't finished – those with sharp ears will notice that the vocal textures undergo changes here and there. The track was slated for inclusion on the 1993 box set, until Carl vetoed it because he'd flubbed a line ("soulful old man shunsine").

MEDLEY: SURFIN' SAFARI/FUN, FUN, FUN/SHUT DOWN/LITTLE DEUCE COUPE/SURFIN' USA

(B. Wilson/Love – B. Wilson/Love – B. Wilson/Christian – B. Wilson/Christian – Berry/B. Wilson)

OF INTEREST if only to illustrate just how early in their career The Beach Boys started down the 'jukebox' road. Recorded October 22 '66, Ann Arbor, Michigan.

HEROES AND VILLAINS
(Demo)

(B. Wilson/Parks)

WELL, NOT exactly. What we have here is Brian in the studio in November 1966, at the piano playing a *Smile* selection for a local DJ. After a verse of 'Heroes And Villains', he changes into a lyric and melody widely considered to be the long lost 'I'm In Great Shape', itself followed by the bona fide 'Barnyard', with extra lyrics. Both of these fragments were woven into the astonishing live version of *Smile* premiered in London in January 2004.

SAIL PLANE SONG
(Demo)

(B. Wilson/C. Wilson)

IGNORE THE title, this is an embryonic "Loop De Loop", performed by the band a good nine months before the 'final' version was realised. Much sparser, with almost entirely different lyrics and a Brian lead vocal, some fans prefer this to the heavily produced 'official' version.

LOOP DE LOOP (FLIP FLOP FLYIN' IN AN AEROPLANE)

(B. Wilson/C. Wilson/Jardine)

POSSIBLY the most well-known unreleased Beach Boys track (it was even played on London's Capital Radio during the band's 1980 UK tour), Alan took Brian's basic sketch and developed it into this carnival of sound (and yes, that is a real aircraft engine you're hearing – Alan's neighbour had built his own and accommodatingly fired it up to be recorded) that's simply a whole mess of fun from start to finish.

However, this isn't the 'original'

version but rather a Jardine revision recorded in 1998. His triple tracked lead on the first verse replaces Brian's original vocal... or so it appears. In fact said vocal was Alan doing a Brian impersonation so adept that almost everyone was fooled for some 30 years. The track was also remixed by Steve Desper using the Spatalizer 3-D Audio process. It's still great fun, but most connoisseurs prefer the 1969 original. The track was reworked in seasonal fashion for 'Santa's Got An Airplane', a track on the unreleased 1977 Christmas album.

BARBARA

(D. Wilson)

IT'S WIDELY agreed that Dennis' second wife Barbara was one of the best things to ever happen to him, being the inspiration for some of his best songs – notably the exquisite 'Forever' (from *Sunflower*). This track – a demo, essentially – hails from 1971 sessions for a Dennis Wilson solo album, featuring Dennis and Darryl Dragon on twin pianos sketching out the lines that would have been replaced by a dense string arrangement had this charming ode been released at the time. Musical patterns from 'Cuddle Up' are evident, thus confirming that Brian wasn't alone in his reworking of a good riff.

ALL ALONE

(Munoz)

RECORDED in 1978 for Dennis' unreleased (and uncompleted) second album Bamboo, the opening lines of this Carli Munoz production – "If I could live my life again..." – carried an eerie resonance five years later upon Dennis' untimely death. Several shades darker and heavier than any of the *Pacific Ocean Blue* material, it's also a graphic illustration of the decline in Dennis' vocal abilities. The musicians are essentially those of The Beach Boys backing band at the time, and according to the copyright registration, Munoz wrote this song back in 1968.

BRIAN'S BACK

(Love)

WRITTEN during the similarly-titled promo campaign that preceded the *15 Big Ones* album, at last count there were something like four versions of this affectionate tribute-cum-bio-graphy (Mike did indeed marry a cheerleader and Brian's first car was a Nash Rambler) doing the collectors' rounds. Intended for inclusion on Mike's *First Love* solo album (1978), this is the original recording.

Cousin Carl is clearly audible during the choruses and tag (a direct steal from 'You Still Believe In Me'), the other vocalists being pro-

ducer Paul Fauerso, Ron Altbach and David Sommerville. The delicate guitar break comes from ex-Fairport Convention member, Jerry Donahue. Absent is the orchestral intro from another version, featuring snatches of Beach Boys hits. During the LA sessions, the band attempted another version, providing Brian with the rare chance to sing about himself.

Hawthorne CA

Capitol 7243 5 31583 2 3, released May 2001

THIS 57-TRACK 2-CD PACKAGE WAS AIMED SQUARELY AT THE HARD-CORE collector (and thus understandably failed to chart). Sequenced as an audio documentary, with linking interview passages (either taken from a 1969 Radio Luxemburg special or newly recorded) scattered between the songs themselves. Perhaps surprisingly, it bears repeated listening. Of the musical tracks themselves, only three were totally unreleased, the remainder being alternate takes, demos, live versions and stereo remixes of previously released material.

Hawthorne CA an interesting genesis: the original notion was for it to be a single CD, available only as a free bonus to anyone who bought the three *Greatest Hits* packages via adverts placed during and after the airing in 2000 of the controversial ABC-TV miniseries *The Beach Boys: An American Family*, but time constraints forced this idea to be abandoned, and the project was expanded into the existing 2CD set (this also explains the presence of three non-Capitol era tracks: they were part of the original single CD). As an archive release, it's exemplary, but perhaps one requires a certain degree of dedication to the cause. That said, there are some wonderful moments here for the casual fan and devotee alike.

TRACK LISTING (titles noted * are previously unreleased, # are stereo remixes, + are the instrumental backing tracks, ** is an a capella mix. Titles in *italics* are spoken)

CD1: 1 *Mike Love Introduces Surfin'*; **2** Surfin' rehearsal at 3701 W. 119th Street, Hawthorne; **3** Happy Birthday Four Freshmen; **4** *Mike on Brian's Harmonies*; **5** Their Hearts Were Full Of Spring (live rehearsal 1967); **6** Surfin' USA (demo); **7** Surfin' USA+; **8** Carl Wilson Radio Promo; **9** Shut Down (live 1965); **10** Little Deuce Coupe (demo); **11** Murry Wilson directs a radio promo; **12** Fun, Fun, Fun+; **13** *Brian's message to 'Rog' take 22*; **14** Dance, Dance, Dance#; **15** Kiss

Me, Baby**; **16** Good To My Baby+; **17** *Chuck Britz on Brian in the studio*; **18** Salt Lake City (session highlights); **19** Salt Lake City#; **20** Wish That He Could Stay (session highlights); **21** And Your Dream Comes True#; **22** 'Carol K' (session highlights); **23** The Little Girl I Once Knew (alternate mix); **24** *Alan & Dennis introduce Barbara Ann*; **25** Barbara Ann (session excerpt w/ Dean Torrence); **26** Barbara Ann (w/o party overdubs); **27** *Mike on The Everly Brothers*; **28** Devoted To You (w/o party overdubs); **29** *Dennis thanks everybody*/In The Back of My Mind+

CD2: 1 Can't Wait Too Long**; **2** *Dennis introduces Carl*; **3** Good Vibrations (stereo track sections); **4** Good Vibrations (concert rehearsal 1967); **5** Heroes And Villains#; **6** Vegetables promo (instrumental sections)*; **7** Vegetables (extended)#; **8** You're With Me Tonight (alternate version); **9** Lonely Days*; **10** *Bruce on Wild Honey*; **11** Let The Wind Blow#; **12** I Went To Sleep**; **13** Time To Get Alone (alternate version); **14** *Alan & Brian talk about Dennis*; **15** A Time To Live In Dreams*; **16** Be With Me+; **17** *Dennis introduces Cotton Fields*; **18** Cotton Fields (single version)#; **19** *Alan & Carl on Break Away*; **20** Break Away (alternate version); **21** Add Some Music To Your Day**; **22** *Dennis Wilson*; **23** Forever**; **24** Sail On, Sailor+; **25** Old Man River (alternate version, vocal section); **26** Carl Wilson; **27** The Lord's Prayer#; **28** Carl Wilson – coda

VEGETABLES PROMO

(B. Wilson/Parks)

THIS MINUTE-long snatch of Smile-era madness is distilled from a much longer take of near terminal tedium. The irate fellow is Hal Blaine. Trust me, you don't want to hear the full thing: not everything Brian did during Smile was touched with genius.

LONELY DAYS

(B. Wilson)

A *WILD Honey* outtake fragment of such obscurity that the composer wasn't even noted down (that it was Brian is merely an assumption on my part). Carl, Bruce and Alan hand the lead around on this sweet, inconsequential number clocking in at under a minute.

A TIME TO LIVE IN DREAMS

(D. Wilson/Kalinich)

THIS GENTLE number of stark beauty was recorded during the *20/20* sessions but lay undiscovered in The Beach Boys' tape archive until just before this album was compiled. Dennis was writing extensively with Steve Kalinich at this time, and it's a shame that so very few of their collaborations saw release.

The Beach Boys Classics

Selected By Brian Wilson

Capitol 7234 5 40087 2 6, July 2002

INITIALLY RELEASED IN JAPAN A MONTH BEFORE THE ABOVE DATE, THE TRACK selection is certainly idiosyncratic enough to be Brian's own. More than a little ballad heavy, it's notable that many of the more, unexpected items had been in his live set at varying points since 1999. Even so, 'We're Together Again' is a real eyebrow raiser. The liner notes aren't strictly accurate: while 'California Girls', and the other tracks noted #, were indeed originally released on the albums stated, the versions on this compilation are stereo remixes of recent vintage. All the other cuts are the original stereo mixes (save those marked * in mono). To the considerable surprise of all, this essentially fan-oriented item charted for a week in the lower regions of the US chart.

TRACKS: 1 Surfer Girl; **2** The Warmth Of The Sun; **3** I Get Around*; **4** Don't Worry, Baby; **5** In My Room; **6** California Girls#; **7** God Only Knows#; **8** Caroline, No#; **9** Good Vibrations*; **10** Heroes And Villains#; **11** Wonderful*; **12** Surf's Up; **13** Busy Doin' Nothin'; **14** We're Together Again*; **15** Time To Get Alone; **16** This Whole World; **17** Marcella; **18** Sail On, Sailor; **19** 'Til I Die; **20** California Feelin'

CALIFORNIA FEELIN'

(B. Wilson/Kalinich)

ORIGINALLY recorded during the abortive 1974 Caribou ranch sessions, this stately ballad aroused considerable fan interest when reported in the 1976 *Crawdaddy* articles on Brian's 'comeback' as proof positive of his renewed creativity. The song has been a staple on the bootleg circuit for some time, albeit in a plodding 1978 incarnation of no huge merit (American Spring had recorded a slightly better Brian-produced version during the summer of 1977, with Rushtyn 'Rocky' Pamplin on lead vocal).

This take, cut in 2002 by Brian with his touring band, restores Steven Kalinich's original lyric and features neat harmonica from Paul Mertens. While some several degrees better than the 1978 recording, it's still best filed under "Nice" than "Wow!"

Sounds Of Summer

The Very Best Of The Beach Boys

Capitol 72435-82710-2-7, June 2003

RELEASED IN SPITE OF THE FACT THAT a) THE BAND MEMBERS DIDN'T REALLY want it out, preferring the 2-CD set *40 Top 40s* (including overseas hits) that was slated to follow, and b) Capitol had announced a few years previously that the three recent *Best Of...* volumes were now the definitive compilations and pulled all others from the market (see above), this (unarguably) sterling collection stunned fans and the music business alike by comfortably entering the *Billboard* Top 200 Album charts into the top 20 – the band's highest charting album since *15 Big Ones* in 1976 – and going gold with uncommon haste (at press date, it's likely to have sold over a million and thus received a platinum award).

Of the band's US Top 40 single entries (B sides included), only the two Christmas hits, 'The Little Girl I Once Knew' and 'It's OK' are absent (alright, and also 'The Beach Boys' Medley', but that can be found on the accompanying 'Sounds Of Summer Singles' CD single). If you're after the crème de la creme, this is it. Excepting 'Barbara Ann', maybe.

Once again, the tracks are a mixture of original mono and stereo mixes, and newer stereo remixes: as before those noted * are mono, those # are recent stereo remixes, and those ** are stereo remixes new to this release. The track sequencing was reportedly organised by Mike Love, the notion being to present the songs as if in concert. As of writing, *40 Top 40s* has yet to be scheduled for European release.

TRACKS: 1 California Girls#; **2** I Get Around*; **3** Surfin' Safari*; **4** Surfin' USA; **5** Fun, Fun, Fun*; **6** Surfer Girl; **7** Don't Worry, Baby*; **8** Little Deuce Coupe; **9** Shut Down**; **10** Help Me, Rhonda*; **11** Be True To Your School*; **12** When I Grow Up (To Be A Man); **13** In My Room; **14** God Only Knows#; **15** Sloop John B#; **16** Wouldn't It Be Nice#; **17** Getcha Back; **18** Come Go With Me; **19** Rock And Roll Music; **20** Dance, Dance, Dance**; **21** Barbara Ann*; **22** Do You Wanna Dance?*; **23** Heroes And Villains#; **24** Good Timin'; **25** Kokomo; **26** Do It Again; **27** Wild Honey*; **28** Darlin'*; **29** I Can Hear Music; **30** Good Vibrations*

Good Timin'

Live At Knebworth 1980

Eagle ER 20002, October 2002 (UK); March 2003 (US)

THE 1980 TOUR OF THE UK AND EUROPE WAS NOTABLE FOR THE PRESENCE OF both Brian Wilson and his brother Dennis. Brian had never played a public concert in the UK prior to this (The Beach Boys' 1964 UK visit was purely promotional, and the 1977 show he played was a closed affair for CBS employees). Dennis, on the other hand, had only lately been readmitted to the band after being 'suspended' (read: fired) the previous year as a result of his increasingly erratic lifestyle. The contrast was acute: while Brian was, to be blunt, barely functioning either on or off stage, Dennis' joy at being a Beach Boy once more (whether drumming up a storm, duetting with cousin Mike Love or handing a piano some severe damage during "Rhonda") is plain for all to see in the DVD that followed this release, forming a poignant reminder of what was lost upon his demise.

This show was originally recorded (and extensively overdubbed – 'School Days' never sounded this good live!) with an eye to releasing it as a video album to mark the band's 20th anniversary in 1981. However internal politics contrived to put a block on that plan. Some of the footage eventually emerged in the (largely unseen) official 20th Anniversary special. Until this release, only 'Darlin" was legally available on the 1998 *Endless Harmony* CD. London's Capitol Radio recorded the show and later broadcast highlights in undubbed form – even so, it was a performance of some merit. It was also the last time that all six members shared a stage in the UK, and indeed the last live recording of said line up, or of the original five. The day may have been cold, but the warmth on stage was palpable. Such harmony was soon to become exceedingly rare...

Although the album is entitled *Good Timin' – Live At Knebworth 1980* in the US, it doesn't contain the title track which appears only on the DVD, in its studio version, bookending the programme. The US release is stated to have been re-Eq'd (but not remixed), and both CDs include 'Happy Birthday, Brian' not found on the DVD. (Apparently the licensing on this track was prohibitive.)

THE FULL TRACK LISTING (with lead vocals): **1** Intro; **2** California Girls (Mike); **3** Sloop John B (Brian, Mike, Carl); **4** Darlin' (Carl); **5** School Days (Alan); **6** God Only Knows (Carl); **7** Be True To Your School (Mike); **8** Do It Again (Mike); **9** Little Deuce Coupe (Mike); **10** Medley – Cotton Fields/Heroes And Villains

(Alan); **11** Happy Birthday, Brian (group w/crowd); **12** Keepin' The Summer Alive (Carl); **13** Lady Lynda (Alan); **14** Surfer Girl (group, Brian); **15** Help Me, Rhonda (Alan); **16** Rock And Roll Music (Mike); **17** I Get Around (Mike); **18** Surfin' USA (Mike); **19** You Are So Beautiful (Dennis); **20** Good Vibrations (Carl); Barbara Ann (group); Fun, Fun, Fun (Mike)

YOU ARE SO BEAUTIFUL

(Preston/Fisher/D. Wilson)

ALTHOUGH strongly denied by Billy Preston, there's overwhelming evidence that Dennis had a large hand in the composition of this simple yet affecting tribute to a lover. Sung by Dennis as a pre-encore dedication since the mid-Seventies, a legal version of this 1975 Top 10 US hit for Joe Cocker was long sought by fans. Sadly, this isn't one of Dennis' better renditions. To be frank, his voice is beyond shot, a pained (and painful) counterpoint to Ron Altbach's delicate keyboard. And yet... it's still hugely affecting and somehow fitting. The Beach Boys have never performed this song since Dennis' death in December 1983.

SOLO RELEASES

DENNIS WILSON

Pacific Ocean Blue

Caribou PZ 34354 (LP), September 1977 | Epic ZK 34354 (CD)

IN THE LATE SIXTIES, THE ODDS ON DENNIS WILSON BEING NOT ONLY THE FIRST band member to emerge from Brian's shadow, but also becoming the second most powerful creative force within the band, must have seemed long in the extreme, yet that's exactly what happened. Whether or not it was Brian's increasing absence that incited Dennis' musical growth is a moot point, but the evolution of his own musical vision of introspection-tinged ballads ('Little Bird' from *Friends*), densely textured soundscapes (20/20's 'Be With Me') and flat out rockers ('All I Want To Do' from the same album) was indeed timely.

Dennis' initial – and by far loftiest – creative peak within The Beach Boys came on the superb *Sunflower*, and later that year, working in Brian's home studio with Beach Boys engineer Steve Desper and a pre-Captain & Tennile Darryl Dragon, he made a concerted attempt at a solo album, none too seriously entitled *Poops or Hubba Hubba*. Apparently to test the waters, a late 1970 single credited to Dennis Wilson And Rumbo (= Dragon) was issued everywhere except the USA and, unsurprisingly, attained the status of a 'collectors item' with uncommon speed. 'Sound Of Free,' with a lyrical assist from cousin Mike and alleged vocal contributions from the other two Wilson brothers, was a quasi-mystical medium rocker while the flip, 'Lady' (later covered by American Spring as 'Fallin' In Love'), was a gentle ballad in the 'Forever' (*Sunflower*) mould and similarly inspired by then-wife Barbara.

It was long assumed that the Rumbo 45 and Dennis' two contributions to *Carl And The Passions – So Tough* were the only survivors of a project which, according to Steve Desper, had "90% of it 90% done", but in the mid-Eighties, Desper further offered that much of *Pacific Ocean Blue* had its origins in the 1970 sessions.

Dennis' second attempt at a solo project commenced in mid-1975 with sessions at Brother Studio that actually predated The Beach Boys' 1976 'comeback' album *15 Big Ones* (in fact, 'Back Home' was cut at one of these sessions). Under the working title of *Freckles*, Dennis laboured tirelessly with co-producer and long-time friend (dating back to the Charles Manson

era) Gregg Jakobsen, from September 1976 through to the spring of the following year to deliver a rough-hewn gem of a solo set that not only garnered considerable (if mildly surprised) critical acclaim but also registered in the album charts at a respectable #96, a position that the next two Beach Boys albums would fail to better. *Pacific Ocean Blue* is, quite simply, Dennis doing precisely what big brother Brian had been doing for years; using the studio as a diary or notebook, and with equal artistic success (even if Dennis considered it "lightweight, [it] has no substance. The next album is a hundred times what [this] is").

Brian reportedly loved the album, and it scared the living daylights out of certain other band members, who took a gloomy view and foresaw the end of The Beach Boys... wrongly, as it happened, for given the personalities involved and a hefty dose of 20/20 hindsight, it was inevitable that the projected follow-up, *Bamboo*, would collapse in a welter of personal problems (although two tracks, 'Baby Blue' and 'Love Surrounds Me', ended up on the *L.A. (Light Album)*. Dennis himself wouldn't make it past 1983 while The Beach Boys, albeit in increasing personal and artistic disarray, struggled on until the death of Carl Wilson in February 1998.

Dennis provided all of the keyboards on the album, sharing the drum stool with touring band member Bobby Figueroa, Ricky Fataar and the legendary Hal Blaine. Guitar chores were handled by engineers Earle Mankey & John Hanlon, Ed Tuleja and (mostly) Eddie Carter, the latter doubling on bass with James Jamerson and Chuck Domanico. The horn section was Bill Lamb, Michael Andreas, Lance Buller, Janice Hubbard & Charlie McCarthy. Among the backing vocalists were Curt Becher, Billy Hinsche, Bruce Johnston and Dennis' then-wife Karen... and while, under the terms of his Caribou contract, The Beach Boys were not supposed to be on the album, co-producer Jakobsen conceded "you might hear some of them in the background". Carl is clearly audible on several tracks, and it's alleged that Brian's in there somewhere too: if so, he's pretty deep in the mix.

RIVER SONG

(D. Wilson/C. Wilson)

THE OPENING piano riff, representing the flow of the river, dates back to the 1970 Rumbo sessions. The Beach Boys performed the song at several concerts in 1973 (also attempting a studio version, which may explain Fataar's drum credit). Brother Carl is clearly heard on the massed choral intro (Dennis: "90% of those voices are mine"), backed to splendid effect by Alexander Hamilton's Double Rock Baptist Choir. Dennis never claimed to be the world's best singer, but throughout the album, he deploys his limited rasp to great effect here

with no little passion. It sure sounds like him drumming, too but in fact it's Ricky Fataar, leading one to believe that The Beach Boys attempt mentioned above forms the basis of the track (and may thus feature other, uncredited, band members). If only all ecologically themed songs could be so convincing. A superb opening track, it was totally unsuccessful as the only single released from the album.

WHAT'S WRONG

(D. Wilson/Jakobsen/Horn)

MAYBE Dennis should have taken his own advice – "Can't live with you/So I think I'll live without you/And play my rock and roll" – from this solid 4/4 rocker replete with tack piano, staccato horns, monolithic drumming (Bobby Figueroa) and multi-tracked lead vocals.

MOONSHINE

(D. Wilson/Jakobsen)

INSPIRED by then-wife Karen Lamm, a hesitant piano phrase and equally tentative vocal leads into a stately, densely woven fabric of sound and emotion, pitched somewhere between Phil Spector's "kitchen sink" methods and brother Brian's somewhat more considered layerings. Dennis had obviously noted Brian's use of synthesiser washes and slabs on *Love You* and adapted the technique to his own rough hewn ends, with evident and gratifying success. A wonderfully evocative number, again built on a foundation of the percussive equivalent of Stonehenge, courtesy of Bobby Figueroa.

FRIDAY NIGHT

(D. Wilson/Jakobsen)

THE PROMISE of the ominously tense instrumental intro is never truly realised as this amiable, if mildly inconsequential, celebration of Dennis' own lifestyle (as he observed at the time, "I am *the* white punk !") resolves itself into a showcase for Dennis' basic drum technique. He also contributes piano, three clavinets and, allegedly, bass.

DREAMER

(D. Wilson/Jakobsen)

A MILDLY chaotic brass break adds a vague flavour of New Orleans to this average and slightly plodding rocker, enlivened briefly by a middle-eight of powerful delicacy. Dennis provides the two-note bass harmonica riff and, reportedly, the free-form tuba. If Jakobsen's lyrics thus far have been somewhat repetitive – basic variations on a theme of the rock & roll lifestyle – they're never less than appropriate to the task in hand (although it must be admitted that the "Carpenter" allusion in the first verse is a little heavy-handed).

Figueroa once again supplies the keystone drumming, with engineer John Hanlon weighing in with the guitar solo.

THOUGHTS OF YOU

(D. Wilson/Dutch)

DURING the 1970 sessions, Dennis recorded a fragment generally referred to as 'All Of My Love', an incomplete number of awesome power and impact featuring his voice expanding, over the space of about four beats, from a solo vocal to 350 overdubs. A refined version of that technique is successfully reprised as the central section of this tender yet fragile love song, written in the wake of a separation from Karen. Bookending the intensity at the heart of the track is a spare piano/vocal arrangement of gently understated poignance and vulnerability. Absolutely wonderful. (Dennis reportedly produced some sessions for collaborator Jim Dutch in late-1975.)

TIME

(D. Wilson/K. Lamm-Wilson)

A COLLABORATION with Karen – who presumably supplied the closely-observed lyric – the first section of this bipartite number features the haunting trumpet lines of Bill Lamb over Dennis' ominous Moog slabs and piano chords, and is sadly let down by the ensuing portion as it degenerates into a noisy tub-thumper of, frankly, no great musical merit, even with Dennis on drums. Spot the Pink Floyd guitar riff.

YOU AND I

(D. Wilson/K. Lamm-Wilson/Jakobsen)

THE B SIDE of the 'River Song' single, this unconvincing excursion into Stevie Wonder/samba territory sits slightly uneasily amid the dense textures of the rest of the album, and was perhaps intended as a touch of light relief. Perhaps Dennis said it best: "It's about Karen and myself. That's it." Light touch on the guitar from Ed Carter.

PACIFIC OCEAN BLUES

(D. Wilson/Love)

A TRACK originally recorded in late 1975, this was Dennis' sole submission for *15 Big Ones*, but was so at odds with the tenor of that disparate album that it was (regrettably but understandably) rejected. Another title with possible (i.e. unproven) Beach Boys involvement, Mike Love reportedly came up with the words some five hours after hearing the track down the phone. If this is indeed true, then he might have been well advised to make it a permanent compositional technique, for this driving eco-rocker boasts a lyric well above average, neatly complementing a complex yet accessible track notably more

transparent than most other compositions on the album. Contrary to recent theory, the "now-now-mama-now" vocal isn't Mike. Dennis – reportedly – considered it the weakest song on the album.

FAREWELL MY FRIEND

(D. Wilson)

WRITTEN in memory of Dennis' self-confessed best friend Otto "Pops" Hinsche (father of Billy and Carl's father-in-law), who died in Dennis' arms, this stately, moving, heartfelt, yet never cloying, eulogy was fittingly played at Dennis' own funeral. Brother Carl donates some uncredited backing vocals.

RAINBOWS

(D. Wilson/C. Wilson/Kalinich)

WITH BROTHER Carl again evident in the chorus, this perky, mandolin-driven number (recorded in late 1975) reunites Dennis with Steve Kalinich, his songwriting partner on both his *Friends* tracks and an uncredited lyricist on *20/20*'s 'All I Want To Do'. The Beach Boys could have done worse than attempt a cover of this.

END OF THE SHOW

(D. Wilson/Jakobsen)

A MOURNFUL yet strangely affecting song of general farewell (Dennis: "It's two things. I know that the world is coming to a place now where mankind is going to give up war... at the same time, it was when I knew that Karen and I were finished"), this track was covered within the year by, of all people, Cliff Richard & The Shadows! The crowd noises over the fade are taken from a Beach Boys concert, and 'sixth' Beach Boy Bruce Johnston lends a hand on falsetto.

MIKE LOVE (CELEBRATION)

Almost Summer

MCA3037, May 1978, unavailable on CD

NOT STRICTLY SPEAKING A SOLO OUTING, MORE A SOUNDTRACK ITEM, Celebration were Mike's splinter band, formed in 1977 and initially going under the banners Waves and Tauronga. For this outing, the band comprised Mike Love (lead vocals on the first three songs), Charles Lloyd (sax & flute), Ron Altbach (keyboards & vocals), Dave Robinson (bass &

vocals, lead vocals on #), Mike Kowalski (drums), Ed Carter (bass & guitar), Wells Kelly (bass & vocals) and Gary Griffin (keyboards & vocals).

The title track, a Brian Wilson/Jardine/Love composition, caused some surprise by cracking the US Top 30 at a time when The Beach Boys were beginning to struggle badly. Possibly this success was not unconnected to the 24-odd custom recordings that Celebration made for various radio stations across the country, each tailored to the market. Completists should note that the actual movie versions of 'Almost Summer' and 'Sad, Sad Summer' are noticeably different to the soundtrack songs and that one of the instrumentals was later extensively reworked into 'She's Got Rhythm' on M.I.U. Brian Wilson is strongly rumoured to have guested on 'Almost Summer'.

TRACKS: (+ are instrumentals from the soundtrack, # are not in the film, *denotes other artist):
Almost Summer/Sad/Sad Summer/Cruisin'/Lookin' Good+/Summer In the City#/It's OK#/Football+/Island Girl+/Christine And Bobby+/We Are The Future*/She Was A Lady*

Celebration

Pacific Arts 122, released February 1979 , unavailable on CD

BY THE TIME CELEBRATION CAME TO RECORD THEIR FIRST 'PROPER' ALBUM, the band had revised its lineup to Love, Altbach, Robinson and Lloyd plus newcomers Tim Weston (guitar), Kevin Brandon (bass), Paul Fauerso (organ) and Kim Calkins (drums). Robinson handled the majority of the leads, and the album was more interesting to the hard core BB fan than might at first appear. 'Country Pie' was a Beach Boys live staple of the period; 'Lovestruck' was an unreleased Mike solo track originally entitled 'Jailbait'; 'I Don't Wanna Know" was on Mike's unreleased (and actually none-too-shabby) First Love album; 'She's Just Out To Get You' was recorded by the reformed Honeys in 1978; "Go And Get That Girl" was on the unreleased 1977 Beach Boys *Christmas* album; and 'How's About A Little Bit' was in fact recorded by the Beach Boys during the *M.I.U.* sessions, in a form that sounds so very similar to the track on this album that one wonders. Certainly the hoots and hollers do sound a lot like Carl. The album was perfectly acceptable if taken on it's own undemanding terms, and was certainly an improvement over the *Almost Summer* soundtrack effort, but rapidly became a collectors item: allegedly only 5000 were pressed.

TRACK LISTING (* denotes a Mike Love lead vocal)
Getting' Hungry*/Sailor/Lovestruck/She's Just Out To Get You*/I Don't Wanna Know/Starbaby/Go And Get That Girl/How's About A Little Bit*/Song Of The Creation/Country Pie

Looking Back With Love

Boardwalk NB-1 33242 (LP), released October 1981, unavailable on CD

NEVER ONE TO PASS UP ON FOLLOWING WHERE OTHERS HAVE LED, MIKE'S solo career nonetheless took two aborted attempts before an album finally hit the racks. In the late fall of 1978, encouraged by the Top Thirty success of the 'Almost Summer' 45 performed by Celebration (a band fronted by Mike and comprised almost exclusively of Beach Boys touring musicians, who later released two albums, the *Almost Summer* movie soundtrack and an eponymous second LP, each featuring a smattering of original Beach Boys), Love recorded two solo albums simultaneously, the results being decidedly mixed. The less said of *Country Love* (produced by former Manassas member Al Perkins and embracing absolutely every country music cliché) the better.

However the Paul Fauerso-produced *First Love* was a far superior collection, boasting vocal assists from cousin Carl, excellent performances and strong material generally in evidence, notably the title track, 'Daybreak', 'You're Lookin' Better' and the charming 'Viggie' (written in 1970 about his then-English girlfriend). Both albums remain unreleased, apparently locked in a legal limbo between Mike and his backers (although 'Brian's Back' from *First Love* emerged on the 1999 Beach Boys archive compilation *Endless Harmony*). Now here's a curious thing: *First Love* exists on the collectors circuit in two versions, the majority of the tracks being different mixes, some slight, some radical. Apparently the second version was the result of an attempt to get the album released in the early Eighties.

Just under two years later, Mike set to once more, the end result being the Curt Becher-produced *Looking Back With Love*, whose title was, thankfully, about the worst aspect of the whole project. Given the limited promotion afforded by Boardwalk, it inevitably died a death, but not before Mike had astonished the majority of Beach Boys fans and commentators by delivering a largely enjoyable clutch of songs, and not least by singing as well as he had for many a year. For this latter fact, much kudos to the late Curt Becher, who'd previously produced two Association classics and thus knew a thing or two about recording vocals. The basic studio band was: Scott Blair/drums, Michael Brady/bass, Jim Studer/keyboards & synth, with additional guitar as required by George Doering.

LOOKING BACK WITH LOVE

(Studer/Thomas/Parker)

THAT THIS is among the weaker cuts on the album is in no way down to Jim Studer's production skills (assisted by Becher), but rather due to his songwriting. As an attempt to survey the Sixties and Seventies, it's hampered by a stunningly banal lyric, a pedestrian track, a sing-song delivery and Mike's worst (i.e. most nasal) vocal of the whole album. Still, it gets the dross over and done with... and the line "mod rockers dancing in a Liverpool street" is ever to be cherished as an example of total cultural misunderstanding. The only single released from the album, backed with 'One Good Reason', it understandably died. Bruce Johnston lends a hand on the backups (the credited backing vocalists for the majority of the album are Becher, Studer, Brady & Craig Thomas), along with Larry Fox and Brent Nelson.

ON AND ON AND ON

(Anderson/Ulvaeus)

THE ABBA classic reworked, with complete success, by Becher in an intriguing electro-pop style makes for an early highlight. Mike was *born* to sing lines like "so I took advantage of the fact that I'm a star", and does so with evident relish. He also contributes a solid bass vocal, and to these ears the "way down" at 2.43 into the track sounds suspiciously like cousin Carl (the vocoder is Craig Harris). After The Beach Boys toured Scandinavia in the summer of 1980, there arose a rumour that Brian co-wrote this song with Bjorn & Benny. Complete nonsense, of course. This is currently the only track from the album available on an official CD, having been included on a 1999 Abba tribute album.

RUNNIN' AROUND THE WORLD

(Haymes/Aaronson)

LIGHTWEIGHT to the point of drifting away were it not anchored by a muscular backing vocal arrangement (featuring a cheeky use of the famous 'This Whole World' vocal riff), this totally inoffensive number was reportedly considered for use in a trainers commercial.

OVER AND OVER

(Byrd)

A CODREGGAE cover of a 1965 US #1 for the Dave Clark Five which was itself a cover of the 1958 US Top 50 B-side of the US chart-topping 'Rockin' Robin' by Bobby Day (real name Robert Byrd, hence the songwriting credit) might seem to be an unlikely inclusion.

ROCKIN' THE MAN IN THE BOAT

(Studer/Arnold/Brady)

SAVED from terminal anonymity by a nicely phased middle-eight, this track is cheerfully unambitious, and thus succeeds on its own terms. Pedal steel guitar by Jay Dee Maness.

CALENDAR GIRL

(Sedaka/Greenfield)

THE BEACH Boys had cut a very lacklustre version of this pop classic during the *L.A.* sessions, but Mike's version fairly crackles with energy from the multi-tracked intro to the fade, thanks to Jim Studer's inventive vocal arrangements. A sax solo by Craig Thomas helps things along nicely.

BE MY BABY

(Greenwich/Barry/Spector)

ALLEGEDLY recorded with the same band as 'Over And Over', this track actually had its genesis over a year before the album sessions, being recorded in July 1980 at Mike's home studio in Santa Barbara, and therein lies the great mystery of *Looking Back With Love* – why wasn't the presence of Brian Wilson on this track (keyboards, backing vocal) advertised? While he's not exactly obvious on the released version – heavily augmented by Becher in his best electro-pop style – session tapes in several collectors archives reveal his contribution; not outstanding, granted, but he's unquestionably there, and when you know what to listen for, his presence on the album track is obvious.

The other musicians at the original session, produced by Brian, were Ed Carter/guitar and Bo Fox or Kim Calkins/drums. This aside, Becher's treatment suits the track down to the ground. Not for purists, admittedly, but great fun.

ONE GOOD REASON

(Studer/Brady)

BUOYED by a splendid vocal arrangement, Mike has rarely been in better voice than on this lovely mid-tempo ballad, showing that given worthwhile material, he willingly, and ably, rises to the challenge.

TEACH ME TONIGHT

(Cahn/dePaul)

ASTONISHINGLY, Mike turns in an even better vocal on the marvellous rendering of a timeless classic and Studer contributes another sympathetic vocal arrangement. Tommy Morgan's harmonica solo provides a link with the classic Beach Boys era.

PARADISE FOUND
(Love/Studer)

A BEAUTIFUL and complex a cappella intro sets the tone for this sparkling jewel of a song, which finds Mike in his best vocal form for many, many a year and Studer reaching new heights of vocal arranging. A gentle ballad, lyrically simple without being insulting, and with a featured vocal of great sweetness from early Sixties songbird, Joannie Sommers, this is the albums' unquestioned highpoint and all the better for having been 'set up' by the two preceding tracks.

CARL WILSON

Carl Wilson

Caribou NJZ 37010 (LP) Sony SRCS 6102 (CD – Japan only), released March 1981

FOR ALL HIS OFT-STATED LOVE OF R&B, CARL'S SOLO LEANINGS AT THIS POINT IN his career almost certainly had more to do with the deplorable state of affairs prevalent within The Beach Boys than any deep-seated desire to strike out on his own. With the band's 20th anniversary looming, and Brian Wilson embarking on another downward spiral of physical and mental disintegration, The Beach Boys appeared disinclined to do anything about either matter beyond cranking out the same old tired live set, thus prompting Carl to announce in March he'd neither tour nor record with the band again "until they decide that 1981 means as much to them as 1961".

A noble, and entirely futile, gesture, the result was that the summer of 1981 witnessed the unedifying spectacle of The Beach Boys parading a most unwilling and barely capable Brian around the arenas of America, seemingly intent on destroying the careers of both (the shows were generally poor, occasionally diabolical, the low point being a nationally televised July 4th show from Long Beach that may just be the worst gig they've ever done) while the single essential musical element – to use David Leaf's perceptive phrase – toured much smaller venues promoting a product that was, to be honest, on the boring side of bland. Recorded during the fall and early winter of 1980, produced by James William Guercio and featuring lyrics by Myrna Smith (manager Jerry Schilling's other half, for whom Carl later produced an unreleased album), *Carl Wilson* closely resembled its namesake: placid, unadventurous and slightly bulky. Enough people bought the album to push it up to #185 in the charts, but the more discriminating punter wasn't so easily convinced.

HOLD ME

(C. Wilson/Smith)

INTRODUCING the basic band of Carl (guitars/lead vocals), James Stroud (drums), Jim Guercio (bass), John Daly (guitars), and Myrna Smith (backing vocals), this low-key pseudo rocker sets the tone of the album by never really escaping a groove so laid back as to make the Eagles seem hyperactive by comparison. Smith (strident) alternates with Carl (nicely gritty) on the verses, combining on the chorus... and that's about it, really. This was the first single from the album, which sank without trace, even after a re-service (i.e. remix and edit).

BRIGHT LIGHTS

(C. Wilson/Smith)

A MILDLY interesting chorus lifts the spirits the first time of asking, but the repetitive structure soon dissipates any energy thus generated... and whatever happened to the middle-eight? Carl is again vocally impeccable, and totally wasted on such material.

WHAT YOU GONNA DO ABOUT ME?

(C. Wilson/Smith)

THE QUIRKY, almost dissonant chorus certainly catches the ear, but the rest of the track remains resolutely locked in low gear as the listener begins to note an alarming similarity about the material and execution. It's also about a minute and a half too long.

THE RIGHT LANE

(C. Wilson/Smith)

HEAVY-HANDED road allegory lies uneasily atop a second-string sub-rock track. The Eagles did it first... and better. Most commentators read probably far too much into the "Always believed I could take care of my brother" line. The track effectively ends less than halfway through, the remainder comprising a redundantly overlong fade.

HURRY LOVE

(C. Wilson/Smith)

HAVING failed signally with the rockers, Carl turns his hand to ballads and cannot help but fare rather better, his voice being far more suited to the form. That said, this fragile, vaguely tropical and strangely inconsequential item is still pretty thin fare from the man who gave us such gems as 'Feel Flows' and 'The Trader'. (Bizarrely, this track was the B side to *both* singles taken from the album).

HEAVEN

(C. Wilson/Smith/Sun)

AT LAST, a track worthy of Carl's name, and the fan's expecta-

tions. The elements finally gel and a lovely, delicate ballad emerges from the mass of mediocrity; the fact that it's also the most 'Beach Boys sounding' track on the album might not be entirely coincidental... As sweet a vocal as Carl ever cut, this second single from the album also sank nationally, but scored a huge regional hit in, of all places, Florida. When Carl rejoined The Beach Boys, this was a briefly featured live item.

THE GRAMMY
(C. Wilson/Smith)

EASILY THE best uptempo track on the album (although it must be admitted there's not much competition) illustrates just what a couple of half-decent chord changes can achieve. Carl handles a workmanlike lyric with something dangerously approaching enthusiasm, which lyric allegedly relates Billy Joel's opinion of the whole music awards system.

SEEMS SO LONG AGO
(C. Wilson/Smith)

SOPORIFIC to the point of torpidity and sporting lyrics of astonishing banality, this maudlin ballad makes a fitting closer to an album best described as listless. You always know an artist's in trouble when there's a lounge orchestra-style sax break anywhere in a song...

Youngblood

Caribou BFZ 37970 (LP) Sony SRCS 6103 (CD – Japan only), February 1983

RETURNING TO THE BEACH BOYS FOLD IN MAY 1982, CARL CARRIED OVER HIS renewed enthusiasm to a second solo outing that wasn't without its troubles. Having agreed to give him another crack, Guercio understandably wanted a more commercial (and energetic) product, a stance which resulted in the first version of *Youngblood* (produced by ex-Steely Dan and Doobie Brothers member, Jeff 'Skunk' Baxter) being returned to Carl with a note requesting the inclusion of a sure fire hit single (hence the 1982 copyright on a 1983 album). Slightly astonishingly, he managed to do just that, but the public – fans and non-fans alike – had already been bitten once too often and the album failed to chart.

The band for this album was almost entirely different, only John Daly (guitar) surviving from *Carl Wilson* to join Ed Greene, Alan Krigger & Vince Colaiuta (drums); Neil Subenhaus & Gerald Johnson (bass); Jeff Baxter, Elliott Randall & Trevor Veitch (guitars); Jan Ehinger & Nicky Hopkins (piano

& keyboards); Billy Hinsche (keyboards & guitar), and a horn section comprising Lon Price, Bryan Cummings, Ron Viola, Jerry Peterson, and Lee Thornberg. Backing vocals were provided by Carl, Myrna Smith-Schilling, Timothy B. Schmit, Burton Cummings, Billy Hinsche, Jeff Baxter, Billie Barnum & Phyllis B. James

WHAT MORE CAN I SAY?
(C. Wilson/Smith-Schilling)

AN UNFORTUNATE title for a track that could have very well been a *Carl Wilson* outtake (it sounds awfully like 'The Grammy' on speed) with all the problems thus implied. Busy, even hurried – but never in the least convincing.

SHE'S MINE
(C. Wilson/Smith-Schilling)

SIMILAR to 'Hold Me' in overall tone and execution but nowhere near as interesting, even with Carl multi-tracked on the choruses.

GIVIN' YOU UP
(C. Wilson/Smith-Schilling/Schilling)

THE LYRICAL flipside of 'Heaven,' this heartfelt exploration of a love grown cold proves that, when the muse was upon him, Carl could still weave his musical magic, notably on the velvet-gloved choruses. There's a power and conviction here sadly absent on most of his solo material... and the middle-eight is superlative. (This was the almost unknown second single from the album).

ONE MORE NIGHT ALONE
(Hinsche)

PENNED by his former brother-in-law (and long time Beach Boys sideman) Billy Hinsche, this saccharine, self-pitying ballad instantly undoes all the good work achieved by the previous track. The suspicion that quality control has been disengaged is overwhelming.

ROCKIN' ALL OVER THE WORLD
(Fogerty)

THERE are certain songs it's pretty well impossible to screw up however hard you try, and this energetic once-over of the John Fogerty (or Quo, according to taste) classic regains much lost ground, as well as briefly providing The Beach Boys with an addition to their live act in the mid-Eighties.

WHAT YOU DO TO ME

(Hall/Hall)

THIS WAS the surefire single requested by Guercio, and it duly climbed the charts as far as #72, a highly respectable placing given Carl's solo commercial success thus far. Written by John & Johanna Hall of Orleans (remember 'Dance with Me'?), it boasts a spirited track, a neat vocal arrangement, and for once Carl sounds animated. Again, a brief Beach Boys concert staple.

YOUNGBLOOD

(Leiber/Stoller/Pomus)

WHILE wearing his R&B roots proudly on his sleeve, it has to be admitted that Carl's decision to cover the Coasters' 1957 top ten classic rates as one of his less inspired notions. His voice is, quite simply, far too sweet. The backing vocals are credited to "Zoot & The Carlettes" (a.k.a. Carl, Schmidt, Cummings & Baxter) and, as the sleevenotes would have it, "the sweet young thing is Barbara Reilly". So now we know.

OF THE TIMES

(C. Wilson/Smith-Schilling)

IN MUCH the same musical (if not lyrical) vein as 'Givin' You Up' and equally powerful, this track is unquestionably an album highlight. There's something akin to real passion here, even if the lyrical message is nebulous to a degree (speaking of the words, the actual song and the lyric sheet don't always agree...)

TOO EARLY TO TELL

(C. Wilson/Smith-Schilling)

ORIGINALLY written expressly as the opening number of Carl's 1981 solo tour dates, this frenetic duet with Myrna Smith-Schilling (guess who she'd married since the first album) all too evidently betrays its origins. The energy is as welcome as the material is weak.

IF I COULD TALK TO LOVE

(C. Wilson/Smith-Schilling)

SOUNDING alarmingly like a Chicago cast-off, it's aural sedation time again as Carl attempts to revisit the territory of 'Heaven'. Disposable in the extreme, the lyric demands to be singled out: it's awful.

TIME

(C. Wilson/Smith-Schilling)

ATTEMPTING to round off the album on an upswing, Carl unerringly finds the banana skin again with this busy yet tedious rocker.

BRIAN WILSON

Brian Wilson

Sire 1-25669 (LP) Sire 9 25669-2 (CD), August 1988

IN THE MONTHS FOLLOWING THE RELEASE OF THEIR EPONYMOUS 1985 ALBUM, Brian Wilson didn't so much leave The Beach Boys as slowly drift away from them, a process given a generous helping hand by his then-therapist/manager/lyricist/Svengali and overall malign influence, the odious Dr. Eugene E. Landy. This is not the platform to discuss in detail the ethics nor the exact effect of the 'Good' Doctor, but suffice to say that any transient physical improvement in Brian was grossly outweighed by the crippling emotional, legal and financial straitjacket he rapidly found himself wrapped in. It's a widely agreed opinion that *Brian Wilson* would have been a far greater commercial success – it peaked in the US at #54 – were it not for Landy's leaden hand on the tiller.

The album's true genesis occurred in a chance meeting between Brian and Sire Records' executive Seymour Stein in January 1987 at an induction ceremony for the Rock & Roll Hall Of Fame. However, prior to this, Landy had approached Brian's old friend and early collaborator Gary Usher with a view to easing Brian into recording again with a solo album being the tentative goal. Usher's work with Brian is heartbreakingly detailed in Stephen J. McParland's excellent *The Wilson Project*, ultimately a wasted year of false starts, personality clashes and (to be frank) mediocre musical results. Usher's frustration might well have been eased by the knowledge that the diaries he meticulously kept during that period later formed the basis of the lawsuit that finally freed Brian from Landy's clutches, but by then he'd sadly succumbed to lung cancer.

Lenny Waronker, of Sire's parent company Warners, took a close personal interest in the project, drafting in multi-instrumentalist, producer and rabid Beach Boys fan Andy Paley to work with Brian, and another Sixties collaborator of Brian's, Russ Titelman (co-author of 'Guess I'm Dumb' and the magnificent 'Sherry, She Needs Me', still unreleased in its original form), as co-producer. Completing the musical core was programmer Michael Bernard, while such luminaries as Jeff Bova, Philip Saisse and Elliott Easton also lent a hand. A well-intentioned – if calculated – nod to the past saw original Beach Boys' session players Jay Migliori and Frank Marocco contribute sax and accordion respectively.

That eleven studios were used during recording and mixing indicates

not so much a quest for technical perfection but rather a symptom of Landy's overwhelming need to totally control Brian: as soon as he looked like forming relationships with the studio staff, it was time to move on. Paley, and especially Titelman, found the atmosphere and working process almost intolerable (and indeed both were sacked from the project by Landy at various points, as – reportedly – was Brian at one stage!) Only their respect for Brian and his music saw them through.

When belatedly released (there is an earlier master doing the rounds on the collectors' circuit which features slightly different mixes and a later-deleted track, 'Let's Do It Again'), *Brian Wilson* garnered near-unanimous positive reviews. Unfortunately, these failed to translate into substantial sales (at a reported 480,000, it just missed going gold) and it can only be pondered as to what might have transpired had there been fewer, or preferably no, interruptions from people manifestly not qualified to either produce records or manage a musician. (One reliable report has it that Landy played his own mix of the album to a journalist, who all but laughed in his face, telling him it was unreleaseable in that state.)

As it stands, the album, for all its problems, remains a distinctive Brian Wilson product, with all the quirks, humour and flashes of fading genius thus implied, and is to be accordingly treasured, warts and all. For a long time it seemed that there might never be another...

Brian Wilson was reissued in 2000 under the Warner Archives/Rhino imprint, with 14 bonus tracks (3 non-musical), noted *, extensive liner notes plus song and production credits revised to almost totally exclude any mention of Landy. In keeping with The Beach Boys' archive reissues, several tracks were not the original mixes.

Note: unless otherwise stated, all titles are produced by Brian Wilson & Russ Titelman. Just as we're led to believe that Landy was really executive producer, as Andy Paley has pointed out, the honesty and/or accuracy of many of the composer & musician credits leaves something to be desired.

LOVE AND MERCY

(B. Wilson/Landy)

BRIAN'S basic philosophy expounded in musical form, the naiveté of sentiment is more than balanced by the honesty of the performance, notably the soaring multi-tracked harmonies on the middle-eight. The tone of the album is firmly established: earnest vocals supported by a sumptuous cushion of harmonies, the whole being underpinned by waves of keyboards punctuated by eccentric percussion.

In live performance, Brian often

adds another verse – "I was prayin' to a God who just doesn't seem to hear/Oh the blessings we want the most are what we all fear" – a couplet excised from the released version at Sire's insistence (that it was allegedly penned by Landy might not be coincidental). The first single from the album, and a chart miss, 'Love And Mercy' has become Brian's signature number, and the invariable concert closer. On the 2000 reissue, small but important differences in the mix were noticeable.

WALKIN' THE LINE

(B. Wilson/Landy/Morgan/ Laird-Clowes)

THE SOLE survivor from the Gary Usher sessions, exactly how former Dream Academy frontman Nick Laird-Clowes came to be involved is still a poser. A solo production by Brian that showcases his semi-shouting style of singing, this is one of the album's more energetic numbers which, in its original incarnation, was a duet with Terence Trent D'Arby, a collaboration as disastrously catastrophic as you'd imagine (D'Arby is still credited as a backing vocalist, however, along with Titelman).

The Morgan of the credits is Landy's girlfriend, Alexandra and the footsteps are provided by Landy's chief henchman Kevin Leslie, better known to the media as 'the Surf Nazi.'

MELT AWAY

(B. Wilson/Landy)

CREDIT where credit is due; if these really *are* Landy's lyrics, they're none too shabby, and the instrumental track harks back to the lush complexity of the *Pet Sounds* era; the use of tympani being particularly excellent. Of special note is the vocal tag on this wonderful ballad of weary resignation which, when released as a belated single in early 1989, failed to trouble the charts. On the 2000 reissue, the high vocal on the fade of the original version was noticeably absent.

BABY LET YOUR HAIR GROW LONG

(B. Wilson)

A POWERFUL middle-eight comes to the rescue of an otherwise mildly over-produced track in danger of collapsing under the weight of its own ambition. Many reviewers drew the obvious parallel with "Caroline, No" ("where did your long hair go?"), a resonance that almost certainly never occurred to Brian (the original demo has almost totally different lyrics). The instrument that sounds like a shaky theremin is in fact a musical saw, courtesy of Tony Salvage.

LITTLE CHILDREN
(B. Wilson)

THIS innocuous ditty dates back to the legendary 1976 *Beach Boys Love You* demo presentation session (see that album for further details), and in this final form, sports minor lyrical changes some eighteen years later, including the addition of Brian's daughters names. Sure, it's complete fluff, but executed with no little ingenuous charm. And yes, it does sound awfully like 'Mountain Of Love'.

ONE FOR THE BOYS
(B. Wilson)

ORIGINALLY entitled 'There You Are', this evocative and haunting multi-tracked a cappella tribute to a certain early Sixties West Coast harmony combo features the talents of what one reviewer memorably referred to as 'The Wilson/Paley Overdub Chorale' (and is the one track on the album where Paley admitted a synclavier was used to 'fix' a few bum notes). Another solo Brian production, the irony inherent in both title and performance is at once delicate and wry.

THERE'S SO MANY
(B. Wilson/Landy/Morgan)

PERHAPS the least impressive of the tracks on Brian Wilson, this plodding number nonetheless has its moments (notably the swirling tag) but the lyric isn't one of them. The original demo of this was recorded in 1983.

NIGHT TIME
(B. Wilson/Landy/Morgan/Paley)

VERY nearly the second single from the album (promo pressings exist), this spirited mid-tempo rocker finds Brian, assisted by Christopher Cross on back-ups, in excellent vocal form on a tribute to his favourite time of day. The inventive use of frogs and crickets as a rhythm may well be unique in the annals of rock instruments.

LET IT SHINE
(B. Wilson/Lynne)

AFTER years of speculation and rumour the liner notes to the 2000 reissue of *Brian Wilson* confirmed that, apart from the opening vocal round, Brian had very little to do with the composition of this punchy number, produced and largely performed – keyboards, bass, six string bass and guitar – by co-composer Jeff Lynne (ex-Move & ELO). Brian allegedly intensely disliked the track also. If so, his excellent vocal performance displays a high degree of professionalism.

MEET ME IN MY DREAMS TONIGHT

(B. Wilson/Paley/Dean)

THE OBVIOUS choice for a single – and therefore, characteristically ignored – this spirited yet delicately balanced Wilson/Paley production rattles along with great enthusiasm and high energy, topped off with a huge sense of fun, most notably during the loose harmonies on the middle-eight and fade. Absolutely splendid in all departments, even though Paley hasn't the foggiest notion as to why his friend Andy Dean rated a co-composer credit.

RIO GRANDE

(B. Wilson/Paley)

AS RELATED by the Good Doctor, this impressive item evolved from an idea he'd pitched to Brian about conveying the growth of an individual, entitled either 'Life Suite' (pun intended) or 'Baby, Child, Adult'. According to Lenny Waronker it was *he* who suggested to Brian to attempt a less commercial, more impressionistic and experimental piece for the album (the theme of the Old West being allegedly inspired by a book that happened to be lying on Waronker's coffee table at the time). Brian's own notion of an aural panorama depicting a typical Californian suburban weekend was soon dropped (in fact, it predated the album sessions by almost a year) but reappeared in the mid-Nineties as 'Saturday Morning In The City' – part of the grossly over-rated Wilson/Paley sessions.

Brian and Paley reportedly began work on the piece on October 1, 1987, coinciding with an LA earthquake that caused damage to the tune of some $350 million. Timing in at 8.12, this is the longest composition in Brian's catalogue, and one of the most complex. Produced by Brian, Paley and Waronker (and featuring a backing vocal from Landy, according to the credits), 'Rio Grande' integrates musical motifs from various disparate sources – the first section performed by The Baystate Bluegrass Band -recalling *Smile*'s legendary 'Fire' music. When recording the 'campfire' sequence, Brian stunned those present in the studio by requesting a fire be lit in a bucket to create the appropriate atmosphere, only to be firmly reminded – once everyone had picked themselves off the floor – of the consequences resulting from the last time he'd had that particular idea!

The other motifs were 'That Same Song' (originally on *15 Big Ones* and the basic 'Rio Grande' theme), and a first airing of Brian's 1982 collaboration with brother Dennis, 'Night Blooming Jasmine', re-recorded to fit the key of the new material (thankfully losing the eccentric 'Get A Job' interlude shoehorned into the original version). As with the 'Mount Vernon And Fairway' fairytale of some 16 years

earlier, the lyrics offer several layers of interpretation, from the superficial to the metaphysical (the odds-on favourite at the time being the 'river-as-allegory-of-life' theory). On whatever level you choose to approach it, 'Rio Grande' is a superb pulling together of disparate elements that, unusually for such a lengthy track, never seems as long as it actually is. As a shining example of Brian's still intact muse, it was heartening. And of course, *Smile* aficionados loved it.

BRIAN ON 'LOVE AND MERCY'[4]

WE WANTED people to be covered with love," was Brian's described intention for this track. Like most spoken word tracks, however brief, it doesn't stand up to repeated playing. However the closing snippet of Brian solo at the piano is most welcome.

HE COULDN'T GET HIS POOR OLD BODY TO MOVE*

(B. Wilson/Buckingham)

THE B-SIDE to the 'Love And Mercy' single, this amusingly bouncy paean to health and fitness bearing an alarming resemblance to 'Da Doo Ron Ron', was written and recorded with assistance from Lindsey Buckingham of Fleetwood Mac. In common with many of the tracks from this project, the lyric underwent considerable revision during the journey from demo to master. The semi a cappella middle eight is engagingly loose.

BEING WITH THE ONE YOU LOVE*

(B. Wilson)

THE OTHERWISE unavailable B-side of 'Melt Away', 'Being With The One You Love', originally gloried in the alternate title 'Doin' Time On Planet Earth'. In fairness it should be noted that this was the title of a film – the track was originally written as a possible theme song. When the film producers passed, the lyric was reworked. The projected 'Melt Away' B-side was going to be 'Let's Do it Again' (previously known as 'Black Widow') but continual managerial interference forced Warners to put the single out in this format.

LET'S GO TO HEAVEN IN MY CAR*

(B. Wilson/Usher)

A REFUGEE from the 1986 Wilson/Gary Usher sessions, this was a composite of two songs, the other being the still unreleased 'Water Builds Up'. Usher took the verse melody from this track (first attempted during the sessions for *The Beach Boys* in 1985 and Brian's still-unreleased second solo album, 1990's *Sweet Insanity*) and paired it with the chorus of 'Let's Go...' (The general consensus is that Usher

chose the wrong part of the song).

Brian's first solo single since 'Caroline, No' (1966), this energetic, if understandably, dislocated number was acceptable enough if taken on its own undemanding terms, but still fell some way short, especially in the vocal department. The song was featured in, of all things, the *Police Academy 4* movie (though if you sneeze, you'll miss it) and, in a slightly different mix, on the accompanying soundtrack album. Needless to say it fared unsuccessfully as a single.

TOO MUCH SUGAR*

(B. Wilson)

THE B SIDE of 'Let's Go To...' this clarion call to exercise and healthy eating cannot seem anything but incongruous coming from Brian. However it's still great, if undemanding, fun, and doubtless delighted those Wilson watchers keeping track of how many times Brian manages to shoehorn the "Shortenin' Bread" riff into different songs. File under 'Quirky'.

THERE'S SO MANY
(Demo)*

(B. Wilson)

ACCORDING to the liners of the 2000 reissue, this was recorded in 1979, but elsewhere the notes state that it hails from 1983. Based on Brian's vocal quality the latter date is almost certainly the accurate one. As an example of how a song is developed, it's a valuable insight. Once again, the lyric underwent considerable revision (and wisely so).

WALKIN' THE LINE
(Demo)*

(B. Wilson)

DATING back to the 1986 Wilson/Usher sessions (August 27 to be precise), it's evident that the foundation of the track is firmly in place, but that a lot of fine-tuning was also required. Much has been made of the Wilson/Usher material by some commentators, but in truth, they were little more than high quality demos, a limbering-up period for Brian.

MELT AWAY
(Early Version)*

(B. Wilson)

MAKE THAT early and *rough*. Both the track and Brian's vocal need a lot of work, and the lyrics are formative. That said, it's still another fascinating glimpse into the creative process and thus to be appreciated, if not exactly cherished.

NIGHT TIME
(Track)*

(B. Wilson)

EXACTLY what it says – the track and backing vocals minus Brian's

lead vocal. Strangely compelling... and actually pretty difficult to sing along to.

LITTLE CHILDREN
(Demo)*

(B. Wilson)

SADLY not the original 1976 demo, but a later (1983) take. For once the lyric is as the released version (one added verse aside).

NIGHT BLOOMING JASMINE
(Demo)*

(B. Wilson)

THE FULL version of the fragment that crops up in 'Rio Grande'. The date assigned to this demo in the liners (8/22/79) is almost certainly wrong, as no mention of the song has been traced prior to the fall 1982 sessions held by Brian and brother Dennis (tagged, with good reason, the 'Cocaine Sessions'), thus the presence of Dennis Wilson could be detected here.

The main riff for 'Get A Job' was included because, according to engineer Tom Murphy, "Brian liked the song and wanted it in there." Other songs cut at these fleeting sessions were 'City Blues' and the impassioned 'Oh Lord'. Parts of the unused segment sound very similar to sections of 'Slightly American Music' from the 1995 Wilson/Paley sessions.

RIO GRANDE
(Compiled Rough Mixes)*

(B. Wilson/Paley)

WITH nothing like the internal cohesion of the final version, it's hard to judge this as anything other than the collection of scraps that it is. These discarded sections probably deserved their fate.

BRIAN ON 'RIO GRANDE'*

BRIAN at the piano, briefly outlining the themes of 'Rio Grande'. Disposable.

BRIAN ON 'THE SOURCE'*

MORE FROM Brian about love.

HIDDEN TRACKS*
(B. Wilson)

FIRST, a 1987 Christmas message to Brian Wilson Fan Club members, then, what, at first listen, seems to be a reprise of the chorus tag of 'Being With The One You Love'. It's actually a fragment of 'Doin' Time On Planet Earth'.

I Just Wasn't Made For These Times

MCA SD 11270, released August 1995

"THE FIRST THING I WANTED PEOPLE TO KNOW WAS THAT BRIAN'S DIFFERENT from the public perception of him – that he's a lucid and deep thinker and that his musical instincts are intact." Thus spake Don Was in describing his excellent, and highly recommended, biographical documentary to which this album served as the soundtrack, and it must be admitted that shorn of the visual element, this CD – produced by Was and Brian, tracks selected by Was, and with a criminally short running time of under half an hour – is more of a curio than a satisfying listening experience.

The basic problem resides in the approach: essentially, this is Brian and band (*see below*) recreating the songs in a semi-live environment, hence there isn't much of a dynamic – even the presence of Brian's daughters couldn't save 'Do It Again' from near terminal tedium (and the video of the songs apparently makes it plain that Brian went back and did some post dubbing on his vocals – in fact, he was miming to pre-recorded tracks). Add to this the fact that Brian wasn't on his best vocal form, and all in all, it's something more for the hardcore fan than the casual observer (that said, it still managed to chart for a week in the UK, albeit in the very low fifties.)

The inclusion of the 1976 demo of 'Still I Dream Of It' caused many to scratch heads, but seen in the context of the movie, it makes sense. Not included on the CD was the undoubted highlight of the film, Brian and Van Dyke Parks performing what would become the title track of an album they were then working on. Simply put, even in this pared-down form, 'Orange Crate Art' redefined the meaning of the word 'precious'. Other highlights were 'Love And Mercy', sporting an arrangement that would sound familiar to anyone who saw Brian live from 1999 onwards, and a wonderfully pained take on 'Caroline, No'. The less said about 'The Warmth Of The Sun', the better.

BAND: Brian Wilson (vocals & piano), Jim Keltner (drums), James 'Hutch' Hutchison (bass), Benmont Tench (piano & organ), Mark Goldberg & Waddy Wachtel (guitars), David McMurry (flute & saxophone), Sir Harry Bowens, Sweet Pea Atkinson, Donald Ray Mitchell, Jeff Pescetto, Andrew Gold & Kip Lennon (backing vocals), Carnie & Wendy Wilson (backing vocals on 'Do It Again')

TRACK LISTING: **1** Meant For You; **2** This Whole World; **3** Caroline, No; **4** Let The Wind Blow; **5** Love And Mercy; **6** Do It Again; **7** The Warmth Of The Sun; **8** Wonderful; **9** Still I Dream Of It (original demo); **10** Melt Away; **11** 'Til I Die.

The association with Don Was had an unexpected, and ultimately unfortunate, culmination. Having worked reasonably successfully with Brian, Don was handed the chance to make a full-blown Beach Boys album, and embarked upon the task by re-recording two songs Brian had written with Andy Paley, 'Soul Searchin" and 'You're Still A Mystery'. So far, so good. Then, for reasons still unfathomed, Brian & Paley wrote a song for the proposed Baywatch spinoff, Baywatch Nights. During the backing vocal session for this, there was some sort of inter-band argument and that was the last time (Fall 1996) the remaining originals were together in the same recording studio. Not the way The Beach Boys' saga was expected to end...

Orange Crate Art

(with Van Dyke Parks)

Warner Brothers 9 45427 2, November 1995

"**IT SEEMED PROBABLE THAT I WOULD BE DOING MY LAST ALBUM FOR WARNERS** when Lenny Waronker announced his departure...I really thought this was my last solo bullet. To make it count to me on personal terms, I knew who I would like to be with me in pursuing this". Initially entitled *Voice Of America*, Brian's contribution was originally confined to just the one track, but it became evident that this was a pairing deserving of a wider canvas.

And so the album developed over the 2½ years it took to record, changing title to *Orange Crate Art* and being credited to Brian Wilson & Van Dyke Parks. As befitted its throwback nature, this was an album that, from the angle of cover art, really deserved to be issued as a vinyl record. The theme of the set is that of a California lost forever, perhaps one that never really existed, a topic all but custom-built for Brian's plaintive, slightly frayed voice: only 'My Jeanine' glances back to Parks' eastern roots, the other songs, from the impossibly precious title track through the ebullient 'San Francisco' to the sweeping 'Movies Is Magic', illuminate scattered corners of a land long past. The individual songs are all evocative, but it's the cumulative effect that hits home, yearning, nostalgic, above all loving (not included on the album was a vocal rendition of Gershwin's 'Rhapsody in Blue'). The album garnered excellent reviews, sadly without troubling the chart compilers in the least.

TRACK LISTING (all titles by Van Dyke Parks unless otherwise noted): **1** Orange Crate Art; **2** Sail Away; **3** My Hobo Heart (Parks/Hazelwood); **4** Wings Of A Dove; **5** Palm Tree And Moon; **6** Summer In Monterey (Parks/Hazelwood); **7** San Francisco; **8** Hold Back Time; **9** My Jeanine; **10** Movies Is Magic; **11** This Town Goes Down At Sunset (Hazelwood); **12** Lullabye (Gershwin)

Imagination

Giant 9 24703 2, June 1998

QUITE HOW FORMER PROFESSIONAL WRESTLER JOE THOMAS LANDED THE GIG to produce Brian's second official solo album (of new material) is something of a poser. Possibly his work on (Beach Boys project) *Stars & Stripes Vol. 1* had some bearing on the matter, but equally it might be that the rumour that his wife and Melinda Wilson struck up a friendship has some truth in it. Whatever, the result was *Imagination*, an album that, as ever with Brian, sharply divided fans: some were taken by the multiple vocal overdubs, while others found the smooth (slick?) production an impediment to their listening pleasure. However both were united in the belief that, while there were some strong tracks, there were also some that were less than compelling: and then there was the presence of those covers...

The album was recorded in a variety of locales, including the former Western (then Oceanway, now Cello), but the majority of the tracks and vocals were laid down at Brian's new home in St. Charles, Illinois (again, allegedly a location inspired by Melinda's friendship with Joe's wife – Brian spent maybe a total of three months in the house and it was sold within a few years). Any hopes of *Imagination* being a big hit were dashed when label Giant sacked all its promotional department two weeks before the album was released, thus that it registered at all in the charts (in the low eighties) is mildly impressive. In sharp contrast to the almost universal acclaim heaped upon *Brian Wilson*, the critical response this time around was generally lukewarm.

To further promote the album, Brian performed live in St. Charles in May 1998, with guests Bruce Johnston, Christopher Cross, and Tim Schmidt. This show was filmed (and extensively overdubbed) for a video/DVD release, which if nothing else proved that Brian's unease at performing hadn't decreased one jot.

The musicians for the album, aside from Brian (vocals and keyboards) and Joe Thomas (keyboards, accordion & percussion), were: Michael Roades,

Jason Tartan, Bob Lizik (bass); Eddie Bayers, Todd Sucherman (drums); Jim Peterik, Brent Rowan, Greg Leisz, Tom Chaffee, Scott Bennett (guitars); Paul Mertens (woodwinds and flutes); Chuck Soumar, John Larson (trumpet); Richie Cannata (sax); Jackie Bertone (percussion); Larry Franklin (violins & viola). Rhodes, Bayers & Mertens formed the 'core' band and Mertens, along with Lizik and Bennett, have toured with Brian since day one.

The relationship between Brian & Thomas lasted about another year. They toured together in 1999, but Thomas was notably absent from a visit to Japan, allegedly because he disliked flying. Shortly thereafter it was announced that Thomas was being sued by Brian's management for 'profiting unreasonably from his association with Brian Wilson'. It has been noted that Thomas doesn't appear in a single frame of the *Brian Wilson On Tour* DVD: the rumour mill claims he was digitally removed.

IMAGINATION

(B. Wilson/Thomas/Dahl)

A SPARKLING opener to the album, the lyric was reportedly written specifically to make oblique references to Brian's past. As ever, the layers of vocals – all Brian, as on the rest of the album (almost) – meld to form a satisfying whole, the arrangement is beguiling and yet it can't be denied that after the first minute or so, the song is essentially over, albeit engagingly enough. The "This Whole World" vocal riff on the fade was apparently an impromptu addition.

Some Beach Boys commentators noted a slight similarity between parts of this and a Wilson/Paley track, 'Mary Anne'. When questioned on this prior to the album's release, Paley pointedly noted that he couldn't comment as he'd not heard the CD yet. The only single from the album, 'Imagination' missed the charts entirely. Collectors should note that the CD single included an a cappella version.

SHE SAYS THAT SHE NEEDS ME

(B. Wilson/Titelman/Bayer Sager)

ONE OF the legendary unreleased Beach Boys tracks doing the collectors' rounds for some time has been "Sherry, She Needs Me", a bizarre yet effective juxtaposition of a 1965 instrumental track and vintage 1976 Brian vocals. This Nineties reworking, with lyrical revisions by Carol Bayer Sager, sacrifices emotional effect for smoothness. The horn arrangement is by Thomas, and the question has to be asked – as splendid a song as it is, why recycle a track some 34 years old? Apparently Brian's claims of writer's block might have had some foundation in fact.

SOUTH AMERICAN
(B. Wilson/Thomas/Buffett)

POSSIBLY the best song on the album, the presence on Jimmy Buffett on backing vocals helps lift this spirited track that notch higher. Corking in all departments (except maybe lyrically – the reference to Cameron Diaz will surely become dated), why this wasn't a single defies belief (in fact it was slated as a European release, and promo copies exist, featuring another a cappella mix). Recorded at Buffett's Key West Shrimp Boat studio, this track provides yet another example of Brian's seemingly endless ability to shoehorn the 'Shortenin' Bread' riff into any given song.

WHERE HAS LOVE BEEN
(B. Wilson/Paley/Souther)

NOT, AS FAR as can be ascertained, a refugee from the much-bootlegged Wilson/Paley sessions of the mid-Nineties, there is little to object to about this song. Unfortunately there's equally little to get worked up about either. It's just... there.

KEEP AN EYE ON SUMMER
(B. Wilson/Norman)

REPRISING a song from 1964's *Shut Down Volume 2* begs the question, 'why?' Brian's in fine multi-tracked form, but the overall air is listless, and the arrangement plods.

DREAM ANGEL
(B. Wilson/Thomas/Peterik)

AT FIRST hearing a pretty standard, if busy, love song, this track is in fact addressed to Brian and Melinda's newly adopted daughter, Daria Rose, and as such becomes quite touching. The Wilson Overdub Chorale is in good voice here.

CRY
(B. Wilson)

THE STORY behind this song is a true one: Brian wrote it after seeing Melinda crying. The "silly quarrel" in the lyric culminated in Brian saying he wanted a divorce, doubtlessly on the spur of the moment. The words are simple yet heartfelt, the delivery sincere, the harmonies superb, the track just the stately side of plodding. A quiet highlight of *Imagination* and one that grows on the listener over time.

LAY DOWN BURDEN
(B. Wilson/Thomas)

SINCE CARL's passing, this song has been accorded the status of a memorial/tribute (and Brian has performed it live as such), but in fact it had been mentioned in Beach Boys' fanzines some time before February 1998. The nebulous lyric is quite obviously directed at a former

lover. Nicely restrained in all departments and all the better for it.

LET HIM RUN WILD

(B. Wilson/Love)

BRIAN was always dissatisfied with his vocal on the 1965 original of this track from the *Summer Days (And Summer Nights!!)* album (hence its absence from the 1993 box set), once memorably stating that he sounded like he was "trying to pass a gallstone". Maybe he thought it justification enough for its inclusion here but, to be honest, this reworking can't hold the faintest of candles to the sterling original.

SUNSHINE

(B. Wilson/Thomas)

SOUNDING nothing like the identically titled track from *Keepin' The Summer Alive* (save that as a slice of reggae it's equally unconvincing), this inoffensive number caused many Beach Boys commentators a goodly degree of heartache when it was revealed that the lovely tag, easily the best bit of the whole song and lauded by some as classic Wilsonia, was from the pen of Thomas, J. and not Wilson, B. Oops! Still, at least it was a new song...

HAPPY DAYS

(B. Wilson)

MUSICAL archaeology time: this quirky number is comprised of three disparate sections. The tinkly intro has its roots in the *Smile* era... the first section is a reworded version of part of 'My Solution', a truly bizarre Halloween song from 1970... and the final segment is, on Brian's own admission, a refugee from the 1976 *Love You* sessions. Exactly what former wife Marilyn thought of the second verse lyric can only be guessed at. The wordless vocal transition to the second section is, an unfortunate sax solo aside, impeccable, and the *Pollyanna*-style lyrics therein charm rather than offend. For those that worry about these things, the morse code under the intro spells nothing coherent, and the voice is Thomas reading from Dante's *Inferno*. Nope, beats me too.

Live At The Roxy Theatre

BriMel 1001, released July 2000, re-released June 2001, January 2002 and February 2002

For many, if not most, Beach Boys fans, the possibility of a Brian Wilson live solo album was a contender in the likelihood stakes with cold fusion and world peace... but here it is. Recorded over three nights in April 2000 (7th & 8th with an audience, 9th for sweetening), it's a surprisingly satisfying saunter through Brian's back catalogue, deftly mixing the obligatory hits with some more arcane material, and lightly frosted with two new songs.

While Brian's vocals could be charitably described as patchy, the ensemble playing and singing is outstanding, and the humour inherent in including a snatch of 'Brian Wilson' by Barenaked Ladies is as touching as it is wry. The album was initially availably exclusively from Brian's own website, www.brianwilson.com and there was a degree of fan annoyance when it was released commercially on Oglio in summer 2001 with the addition of three bonus tracks, 'Sloop John B', 'Barbara Ann' and an interview. Voices were raised further when the CD was reissued a second time to coincide with Brian's first UK visit in January, 2002, with two more, different, bonus tracks, 'Help Me, Rhonda' and 'Wouldn't It Be Nice', and when the set was reissued a third time a scant month later to coincide with a tour of Japan, with yet another bonus item in 'Fun, Fun, Fun', there were widespread, and seemingly valid, accusations of cynically sponging Wilson fanatics.

The band for this release, and for all subsequent live shows, was (and is): Brian Wilson (vocals, keyboard, bass); Jeff Foskett (vocals, guitars, percussion); Darian Sahanaja (vocals, keyboards, vibes); Nicky 'Nicky Wonder'Walusko (vocals, guitars); Mike D'Amico (vocals, percussion, guitar); Probyn Gregory (vocals, guitars, French horn, tannerin, trumpet); Paul Mertens (saxes, flute, piccolo); Jim Hines (vocals, drums); Bob Lizik (basses); Scott Bennett (vocals, guitars, keyboards, percussion); Taylor Mills (vocals, percussion)

Disc 1: **1** 'The Little Girl...' intro; **2** The Little Girl I Once Knew; **3** This Whole World; **4** Don't Worry, Baby; **5** Kiss Me, Baby; **6** Do It Again; **7** California Girls; **8** I Get Around; **9** Back Home; **10** In My Room; **11** Surfer Girl; **12** The First Time; **13** This Isn't Love; **14** Add Some Music To Your Day; **15** Please Let Me Wonder

Disc 2: **1** Band intro; **2** Brian Wilson; **3** 'Til I Die; **4** Darlin'; **5** Let's Go Away For A While; **6** Pet Sounds; **7** God Only Knows; **8** Lay Down Burden; **9** Be My Baby; **10** Good Vibrations; **11** Caroline, No; **12** All Summer Long; **13** Love & Mercy.

THE FIRST TIME
(B. Wilson)

ORIGINALLY demoed in almost identical lyrical form back in the early Eighties as 'In The Night Time', this plaintive ballad exerts a strange charm, due perhaps to the lyrics being so loosely connected as to be near free-form. Brian's slightly frayed tones suit this number down to the ground and the band backing, instrumental and vocal, is finely balanced. Sweet.

THIS ISN'T LOVE
(B. Wilson/Asher)

DEVELOPED from a riff to be found in the unreleased Wilson/Paley song 'You're Still A Mystery', this collaboration with *Pet Sounds*' lyricist Tony Asher was featured in the second Flintstones movie *Viva Rock Vegas*, albeit sung by someone else. However it had been initially released in instrumental form – and performed by Brian himself – on the 1997 Windham Hill album *Songs Without Words*. Though charming enough, the song somehow fails to truly grasp the ear or the heart, as did the preceding track.

Brian Wilson Presents Pet Sounds Live

Sanctuary CMC 84556, released June 2002

RECORDED OVER FOUR SHOWS AT LONDON'S ROYAL FESTIVAL HALL IN JANUARY of the same year, and rush-released in order to be on sale at the June 2002 UK gigs, in truth, this is not an essential item. Sounding at times as if

there was no audience, and, as indicated, with songs taken from different performances, this CD is something of a sonic disappointment, especially when compared to the sound of the *Pet Sounds Live* DVD released the following year. The track listing is, of course, identical to the original album... except in Japan, where the bonus tracks were a medley of 'Meant For You' and 'Friends'.

The band was the same as for the *Live At The Roxy* album except that Andy Paley stepped in for Mike D'Amico.

FLOTSAM AND JETSAM

GIVEN THE SHEER SIZE OF THE BEACH BOYS BACK CATALOGUE AND THEIR longevity as a recording act, it's hardly surprising that there are a number of recordings as yet unavailable on commercial CD. These are listed below, in chronological order, purely for the sake of completeness.

'What'd I Say' (Charles)
Beach Boys/Brian Wilson Rarities (Capitol ST 26463 Australia): A live recording from a 1964 Sydney concert.

'Why Do Fools Fall In Love' (45 edit)
The B-side of 'Fun, Fun, Fun'.

'Susie Cincinnati' (45 mixes)
The B-side of both "Add Some Music To Your Day" and "Child of Winter" - each a different mono mix.

'Cuddle Up' (45 mix)
The B-side of the 'A Mess Of Help...' single.

'It's A Beautiful Day'
Soundtrack LP (Lorimar JS 36174): the unedited version.

'California Dreaming'
Rock 'n' Roll City cassette (Radio Shack 51-3009): the original mix.

'Chasin' The Sky' (Proffer)
Up The Creek soundtrack LP (Pasha SZ 39333)

'East Meets West' (Gaudio)
FBI 7701 45, performed with The Four Seasons.

'Rock 'N' Roll To The Rescue'
12" Capitol 15234 45: instrumental and 'percadella' mixes.

Fourth Of July, A Rockin' Celebration Of America LP (Love Foundation)
Live performances with:
Ringo Starr – 'Back In The USSR' (Lennon/McCartney)
The Oak Ridge Boys – 'Come Go With Me'
Julio Iglesias – 'Surfer Girl'
Jimmy Page & Friends – 'Barbara Ann'

'Runaway' (Shannon)
25 Years Of Good Vibrations LP (Brother Records SL-9431): a live version recorded in Cleveland, 1981.

'Happy Endings' (Johnston) / 'California Girls'
Critique 7-99392 45, performed with Little Richard. The B-side is a latter day live Beach Boys' version.

'Problem Child' (Melcher)
RCA 2546-4 cassette single.

In addition to the currently unavailable songs listed above, there are a handful of recordings – none of any great significance – scattered across odd albums and CD singles. These are briefly dealt with here.

Celebration
LP Ode SPX 7008 – released January 1971: CD Sequel NEX CD 145. This live album from the 1970 Big Sur Festival at Monterey includes an excellent version of 'Wouldn't It Be Nice'.

'Still Cruisin'; 'Kokomo'; Rock 'n' Roll To The Rescue' (Beach Party extended mix) / 'Lady Liberty'
CD Single Capitol CDLC 549 (UK) released 1989.

'California Dreamin' (version 2); 'Kokomo (Spanish version); 'Wipe Out' (with The Fat Boys)
CD Single Capitol 552-20 3642 3 (Europe 1989).

Two Rooms: Celebrating The Songs Of Elton John & Bernie Taupin
LP Mercury 845 749-1, CD Mercury 845 749-2, released 1991.

The Beach Boys contribution to this various artists tribute album was 'Crocodile Rock'. Produced by Gus Dudgeon and with leads from Carl & Alan (no involvement from Brian), this is one of the lesser moments of the set, being resolutely uninspiring.

'PT Cruiser' A five track CD single (five takes on the same song) available only from Alan's website: pleasant enough but essentially a 'spot-the-riff' exercise.

Stars And Stripes Volume 1

River North 5141601205 2, August 1996

WHETHER THIS IS GENUINELY A BEACH BOYS ALBUM IS A MATTER FOR conjecture, as the group members are featured as backing vocalists on this collection of country-styled cover versions of mostly well known (over familiar?) songs from around thirty years ago. The general consensus among Beach Boys admirers is that overall it wasn't the best idea the group have ever had.

Co-produced by Brian Wilson (who supervised the vocals) and Joe Thomas (who oversaw the rest of it), the group (plus Matt Jardine, Alan Jardine's son, by now a semi-official member) vocally support such country music luminaries as Willie Nelson, Timothy B. Schmit (of the latterday Eagles) and ten others on cover versions of variable quality. Nelson and Schmit (the latter with a Jimmy Webb string arrangement) are regarded as by far the best, while the lowest points accrue to 'I Get Around', 'Be True To Your School' and 'Sloop John B'. The point of this exercise seemingly avoided any considerations other than those of accountants and marketing executives – no-one asked why (which also applied to the 1996 collaboration between Status Quo and The Beach Boys, which also produced a cover version of 'Fun, Fun, Fun'. Don't hold your breath for volume 2...

TRACK LISTING (lead vocalist in brackets): **1** Don't Worry Baby (Lorrie Morgan); **2** Little Deuce Coupe (James House); **3** 409 (Junior Brown); **4** Long Tall Texan (Doug Supernaw); **5** I Get Around (Sawyer Brown); **6** Be True To Your School (Toby Keith); **7** Fun, Fun, Fun (Ricky Van Shelton); **8** Help Me, Rhonda (T. Graham Brown); **9** The Warmth Of The Sun (Willie Nelson); **10** Sloop John B (Collin Raye); **11** I Can Hear Music (Kathy Troccoli); **12** Caroline, No (Timothy B. Schmit).

Mike Love, Bruce Johnston & David Marks Of The Beach Boys Salute NASCAR

MELECO/Tosco, February 1998

RE-RECORDINGS BY ADRIAN BAKER AND MIKE LOVE OF BEACH BOYS CLASSICS, but also the only place to hear "Little GTO". Originally a CD freebie from Union 76 truck stops, hence very rare.

Like A Brother

Beckley-Lamm-Wilson

Transparent Music 500022, June 2000

THESE SONGS REPRESENT CARL WILSON'S FINAL RECORDINGS AS A LEAD vocalist, and while the material may be variable, Carl's voice was by turns as smooth, sweet, gritty, hard-edged and expressive as ever. This collaboration with old friends Gerry Beckley (of America) and Robert Lamm (of Chicago) was first mooted back in 1993, but due to conflicting working and touring schedules, the recording progressed in fits and starts. Carl's death in 1998 threatened to shelve the project for good, but the remaining pair decided to finish it up and issue it as a tribute and memorial.

On most of his own songs, Carl collaborated with co-producer Phil Galdston, but also hooked up once again with former lyricist Robert White Johnson. Given the subject matter of some of these songs, it seems highly likely that Carl had no small degree of lyrical input: 'Today' exhibits autobiographical flashes, 'I Wish For You' was reportedly written for his children, and whether the stately 'Like A Brother' is addressed to Brian or Dennis (or both) is still being debated. The backing vocals are uniformly superb throughout, and when Carl sings a backing vocal, it stays sung!

TRACK LISTING (lead vocals by Carl noted *): **1** Today (Waite/Galdston)*; **2** Feel The Spirit (Lamm/Wolf/Galdston); **3** I Wish For You (Wilson/Galdston/White Johnston)*; **4** Run Don't Walk (Wilson/Galdston)*; **5** Watching The Time (Beckley); **6** Life In Motion (Lamm/McMahon); **7** Sheltering Sky (Beckley); **8** They're Only Words (Wilson/Galdston)*; **9** Without Her (Nilsson); **10** Like A Brother (Wilson/Galdston)*

Live In Las Vegas

Al Jardine's Family & Friends

HV 100, September 2001

RECORDED IN LATE NOVEMBER 1999 AT THE GRAND HOTEL, LAS VEGAS, THIS IS an excellent live set and, given the subsequent infighting and lawsuits between Alan and Brother Records, may well prove to be the only recorded example of the Family & Friends project we hear.

By the time the album was recorded, the band had undergone some significant personnel changes: gone were Darryl Dragon and Owen Elliott and the line-up now comprised Alan (guitars, vocals), Matt Jardine (vocals, percussion), Adam Jardine, Carnie Wilson & Wendy Wilson (vocals), Billy Hinsche (piano, guitar, vocals), Craig Copeland (guitars, vocals), Bobby Figueroa (drums, vocals), Jimmy Pou (bass), Richie Cannata (saxes, flute, keyboards), Ed Carter (bass, vocals), Randall Kirsch (bass) and Steve Hegler (drums, percussion).

It was noted by more than a few Beach Boys commentators that, in terms of DNA, this was easily the most representative band out there: musically, it wasn't too shabby either, although the set list did tend towards the hits. The last track is a new studio recording.

TRACKS (all lead vocals Alan Jardine unless stated): **1** Dance, Dance, Dance (Matt Jardine); **2** Do You Wanna Dance?; **3** Catch A Wave (Matt); **4** Hawaii (Matt, Alan); **5** Do It Again (Matt, Alan); **6** Darlin' (Carnie Wilson); **7** Wild Honey (Matt); **8** Come Go With Me; **9** Surfer Girl (group, Alan); **10** Don't Worry, Baby (Wendy Wilson); **11** Shut Down; **12** Little Deuce Coupe; **13** I Get Around (Matt); **14** In My Room (group, Matt); **15** Girl, Don't Tell Me (Adam Jardine); **16** Break Away (Carnie, Alan); **17** Sail On, Sailor (Bobby Figueroa, Billy Hinsche); **18** God Only Knows (Carnie & Wendy, Alan); **19** Sloop John B; **20** Wouldn't It Be Nice? (Matt, Alan); **21** Good Vibrations (Matt); **22** Heroes And Villains; **23** Help Me, Rhonda; **24** Surfin' USA (Matt); **25** Barbara Ann (group); **26** Fun, Fun, Fun (Matt); **27** California Energy Blues

CALIFORNIA ENERGY BLUES

(Jardine)

WRITTEN as a response to the (transient) 2001 California energy crisis, this track sits slightly awkwardly at the end of the live set: the verse is distinctly jazzy while the chorus heads in a decided Beach Boys direction.

Still, it's nice to have any studio product from band members these days.

Index

A

A Casual Look 92
A Day In The Life Of A Tree 79
A Thing Or Two 64
A Time To Live In Dreams 133
A Young Man Is Gone 20
Add Some Music To Your Day 74
Airplane 96
All Alone 131
All Dressed Up For School 27
All I Wanna Do 70
All I Want To Do 75
All Summer Long 25
All This Is That 82
Alley Oop 44
Amusement Parks USA 40
And Your Dream Comes True 42
Angel, Come Home 101
Anna Lee, The Healer 67
Aren't You Glad 63
At My Window 75
Auld Lang Syne 30

B

Baby Blue 102
Baby Let Your Hair Grow Long 154
Back Home 92
Ballad Of Ole' Betsy 19
Baker Man, The 14
Barbara 131
Barbara Ann 45
Barbie 120
Be Here In The Morning 67
Be My Baby 146
Be Still 67
Be True To Your School 19,21
Be With Me 70
Beach Boys Stomp 121
Being With The One You Love 157
Bells Of Christmas 32
Belles Of Paris 99
Blue Christmas 29
Blueberry Hill 92
Bluebirds Over The Mountain 70
Boogie Woodie 18
Break Away 71
Brian Wilson Christmas Interview 33
Brian's Back 131
Bright Lights 148
Bull Session With "Big Daddy" 38
Busy Doin' Nothin' 68

C

Cabin Essence 55
Calendar Girl 146
California Calling 108
California Dreamin' 119
California Feelin' 134
California Girls 41
California Saga: Big Sur 84
California Saga: The Beaks Of Eagles 84
California Saga: California 85
Can't Wait Too Long 65
Car Crazy Cutie 20
Carl's Big Chance 26
Caroline, No 51
"Cassius" Love Vs "Sonny" Wilson 23
Catch A Wave 16
Celebrate The News 72
Chapel Of Love 91
Cherry, Cherry Coupe 20
Child Is Father To The Man 55
Child Of Winter 31
Christmas Day 29
Christmas Time Is Here Again 31
Chug-A-Lug 9
Cindy, Oh Cindy 11
Come Go With Me 98
Cool, Cool Water 75
Cotton Fields 71,118
Country Air 64
County Fair 9
Crack At Your Love 107
Cry 164
Cuckoo Clock 10
Cuddle Up 82
Custom Machine 21

D

Dance, Dance, Dance 37,38
Darlin' 64
Deirdre 74
Dennis Wilson Christmas Message 33
Denny's Drums 24
Devoted To You 44
Diamond Head 68
Ding Dang 95
Disney Girls 78
Do It Again 69
Do You Like Worms? 56
Do You Remember? 26
Do You Wanna Dance? 36
Don't Back Down 27
Don't Go Near The Water 78
Don't Hurt My Little Sister 37
Don't Talk (Put Your Head On My Shoulder) 49
Don't Worry, Baby 22
Dream Angel 164
Dreamer 140
Drive-In 27

E

End Of The Show 142
Endless Harmony 105
Everyone's In Love With You 91

F

409 9
4th Of July 124
Fall Breaks And Back To Winter (Woody Woodpecker Symphony) 61
Farewell My Friend 142
Farmer's Daughter 13
Feel Flows 79
Finders Keepers 14
First Time, The 167

Forever 75,115
Friday Night 140
Friends 66
Frosty The Snowman 29
Full Sail 101
Fun, Fun, Fun 22,24
Funky Pretty 85

G
Games Two Can Play 124
Getcha Back 107
Gettin' Hungry (Beach Boys) 61
Girl Don't Tell Me 40
Girl From New York City, The 39
Girls On the Beach 26
Givin' You Up 150
God Only Knows 50
Goin' On 104
Goin' South 102
Good Time 95
Good Timin' 100
Good To My Baby 36
Good Vibrations 54
Got To Know The Woman 74
Graduation Day 35,42
Grammy, The 149

H
H.E.L.P. Is On The Way 124
Had To Phone Ya 90
Hang On To Your Ego 52
Happy Days 165
Hawaii 17
He Come Down 81
He Couldn't Get His Poor Old Body To Move 157
Heads You Win - Tails I Lose 10
Heaven 148
Help Me Ronda 37,40
Here Comes The Night (1967) 64
Here Comes The Night (1979) 101
Here She Comes 81
Here Today 51
Heroes And Villains 35,57,130
Hey, Little Tomboy 98
Hold Me 148
Hold On, Dear Brother 82
Honkin' Down The Highway 95
Honky Tonk 13
Hot Fun In The Summertime 113
How She Boogalooed It 65
Hully Gully 43
Hurry Love 148
Hushabye 25

I
I Can Hear Music 70
I Do 24
I Do Love You 108
I Get Around 24,45
I Just Got My Pay 124
I Just Wasn't Made For These Times 51
I Know There's An Answer 50
(I Saw Santa) Rockin' Round The Christmas Tree 32
I Should Have Known Better 43
I Wanna Pick You Up 96
I Was Made To Love Her 64
I Went To Sleep 71
If I Could Talk To Love 151
I'd Love Just Once To See You 64
I'll Be Home For Christmas 30
I'll Bet He's Nice 96
I'm Bugged At My Ol' Man 42
I'm So Lonely 108
I'm So Young 37,38
I'm Waiting For The Day 49
Imagination 163
In My Car 111
In My Room 17,18
In The Back Of My Mind 38
In The Parkin' Lot 23
In The Still Of The Night 92
Island Fever 114
Island Girl 111
It's A Beautiful Day 117
It's About Time 74
It's Gettin' Late 107
It's Just A Matter Of Time 108
It's O.K. 90
It's Over Now 124

J
Johnny B. Goode 35
Johnny Carson 95
Judy 121
Just Once In My Life 92

K
Keep An Eye On Summer (Beach Boys) 24
Keep An Eye On Summer (Brian Wilson) 164
Keepin' The Summer Alive 103
Kiss Me, Baby 38
Kokomo 111
Kona Coast 98

L
Lady Liberty 101
Lady Lynda 100
Lahaina Aloha 114
Lana 14
Land Ahoy 11
Lavender 121
Lay Down Burden 164
Leaving This Town 85
Let Him Run Wild (Beach Boys) 41,42
Let Him Run Wild (Brian Wilson) 165
Let It Shine 155
Let The Wind Blow 65
Let Us Go On This Way 94
Let's Go Away For A While 49
Let's Go Trippin' 14
Let's Go To Heaven In My Car 157
Let's Put Our Hearts Together 96
Letter, The 118
Little Bird 67
Little Children 155,158
Little Deuce Coupe 16
Little Girl (You're My Miss America) 9

Little Honda 26,27
Little Old Lady From Pasadena, The 34
Little Pad 61
Little Saint Nick 28,30
Little Surfer Girl 123
Livin' With A Heartache 104
Lonely Days 133
Lonely Sea 13
Long Promised Road 78
Long, Tall Texan 34
Lookin' At Tomorrow 79
Looking Back With Love 145
Loop De Loop (Flip Flop Flyin' In An Aeroplane) 130
Lord's Prayer, The 30
Louie, Louie 24
Love And Mercy 153,157
Love Is A Woman 96
Love Surrounds Me 101
Love To Say Da Da 58
Luau 120

M
Make It Big 112
Make It Good 82
Male Ego 109
Mama Says 65
Man With All The Toys, The 29
Marcella 81
Matchpoint Of Our Love 99
Maybe I Don't Know 107
Meant For You 66
Meet Me In My Dreams Tonight 156
Melekalikimaka 32
Melt Away 154,158
Merry Christmas, Baby 29
Misirlou 13
Mrs. O'Leary's Cow 56
Mona 94
Monster Mash 34
Moon Dawg 10
Moonshine 140
Morning Christmas 32
Mount Vernon And Fairway 86
Mountain Of Love 44
My Diane 99

N
Nearest Faraway Place 79
Never Learn Not To Love 71
Night Blooming Jasmine 159
Night Was So Young, The 96
Night Time 155,158
Noble Surfer 13
No-Go Showboat 20

O
Of The Times 151
Oh, Darlin' 103
Ol' Man River 68
On And On And On 145
One For The Boys 155
One Good Reason 146
One More Night Alone 150
Only With You 85
Our Car Club 17
Our Favourite Recording Sessions 27
Our Prayer 55
Our Sweet Love 75
Our Team 125
Over and Over 145

P
Pacific Ocean Blues 141
Palisades Park 91
Papa-Oom-Mow-Mow 35,44
Paradise Found 147
Passing By 67
Passing Friend 108
Peggy Sue 98
Pet Sounds 51
Pitter Patter 99
Please Let Me Wonder 37
Pom Pom Playgirl 24
PT Cruiser 172
Punchline 123

R
Rainbows 142
Remember (Walkin' In The Sand) 114
Right Lane, The 148
Rio Grande 156
River Song 139
Rock And Roll Music 90
Rock And Roll To The Rescue 119
Rockin' All Over The World 150
Rockin' The Man In The Boat 146
Rocking Surfer, The 16
Roller Skating Child 94
Ruby Baby 124
Runnin' Around The World 145

S
Sail On, Sailor 84
Sail Plane Song 130
Salt Lake City 40
San Miguel 117
Santa Ana Winds 105
Santa Claus Is Coming To Town 29
Santa's Beard 29
Santa's Got An Airplane 31
School Days (Ring! Ring! Goes The Bell) 104
Sea Cruise 117
Seems So Long Ago 149
She Believes In Love Again 107
She Knows Me Too Well 38
She Says That She Needs Me 163
She's Goin' Bald 61
She's Got Rhythm 97
She's Mine 150
Shift, The 11
Shortenin' Bread 102
Shut Down 13
Shut Down Pt. 2 24
Slip On Through 74
Sloop John B 50
Slow Summer Dancing (One Summer Night) 114
Solar System 95
Some Of Your Love 104
Somewhere Near Japan 110
Soulful Old Man Sunshine 129
South American 164
South Bay Surfer 16

Spirit Of America 20
Steamboat 84
Still Cruisin' 110
Still I Dream Of It 125
Still Surfin' 114
Stoked 13
Strange Things Happen 114
Student Demonstration Time 78
Sumahama 101
Summer In Paradise 115
Summer Means New Love 41
Summer Of Love 113
Summertime Blues 10
Sunshine (Beach Boys) 104
Sunshine (Brian Wilson) 165
Surf Jam 14
Surfer Girl 15,121
Surfer Moon, The 16
Surfer's Rule 17
Surfin' (1961) 10,120
Surfin' (1992) 113
Surfin' Safari 9,121
Surfin' USA 12
Surf's Up 56
Susie Cincinnati 92
Sweet Sunday Kinda Love 99

T
TM Song 91
Take A Load Off Your Feet 78
Teach Me Tonight 146
Tears In The Morning 75
Tell me Why 44
Ten Little Indians 9
That Same Song 91
That's Not Me 49
Their Hearts Were Full Of Spring 62
Then I Kissed Her 40
There's No Other (Like My Baby) 44
There's So Many 155,158
Things We Did Last Summer 124
This Car Of Mine 23
This Isn't Love 167
This Whole World 74
Thoughts Of You 141
'Till I Die 79
Time (Carl Wilson) 151
Time (Dennis Wilson) 141
Times They Are A-Changin', The 45
Time To Get Alone 71
Too Early To Tell 151
Too Much Sugar 158
Toy Drive Public Service Announcement 33
Trader, The 85
Transcendental Meditation 68
Trombone Dixie 52

U
Under The Boardwalk 114
"Unreleased Backgrounds" 51

V
Vega-Tables 58
Vegetables Promo 133

W
Wake The World 67
Walk On By 68
Walkin' The Line 154,158
Wanderer, The 35
Warmth Of The Sun, The 23
We Got Love 88
We Three Kings Of Orient Are 29
We'll Run Away 26
We're Together Again 72
Wendy 26
What Is A Young Girl Made Of? 120
What More Can I Say? 150
What You Do to Me 151
What You Gonna Do About Me? 148
What's Wrong 140
When A Man Needs A Woman 67
When Girls Get Together 104
When I Grow Up (To Be A Man) 37
Where Has Love Been 164
Where I Belong 108
Whistle In 62
White Christmas 30
Why Do Fools Fall In Love? 23
Wild Honey 63
Wind Chimes 55
Winds Of Change 99
Winter Symphony 32
Wipe Out 111
With A Little Help From My Friends 118
With Me Tonight 61
Wonderful 55
Wontcha Come Out Tonight? 98
Wouldn't It Be Nice 48

Y
You And I 141
You Are So Beautiful 137
You Need A Mess Of Help To Stand Alone 81
Youngblood 151
Your Summer Dream 18
You're So Good To Me 41
You're Welcome 62
You've Got To Hide Your Love Away 44

MID-CONTINENT PUBLIC LIBRARY
3 0000 12645758 3

Brian Wilson and the Beach Boys

The indispensable guide to the music of The Beach Boys.

An album by album, track by track, examination of every song released by The Beach Boys, from their earliest surf songs, through their groundbreaking mid-Sixties music to the present day. With separate sections of the individual Beach Boys, including the recent highly acclaimed interpretations of *Pet Sounds* and *Smile* by bands led by Brian Wilson.

Features include...

- ★ A detailed album by album, track by track analysis...
- ★ A separate section on compilations, live work and one-off rare recordings...
- ★ A song index for easy reference...
- ★ Eight page colour section

John Tobler *has written for numerous rock and pop magazines in a long career in rock journalism and, together with* **Andrew Doe**, *is the author of* The Doors. *Both are noted experts on The Beach Boys and contributors to Beach Boys fanzines.*

OMNIBUS PRESS
www.omnibuspress.com

Order No: OP 50259 £4.95
ISBN 1-84449-426-8
9 781844 494262